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SCHOOL OF ARCHITECTURE

THE UNIVERSITY OF LIVERPOOL

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PORTFOLIO OF MEASURED DRAWINGS

SCHOOL OF ARCHITECTURE,
THE UNIVERSITY OF LIVERPOOL

VOLUME I

00136207

AT THE UNIVERSITY PRESS OF LIVERPOOL. 1906

15/- Nett

ASIATIC SOCIETY MUMBAI

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PREFACE

THE SCHOOL OF ARCHITECTURE
THE UNIVERSITY OF LIVERPOOL
February, 1906

DURING the last two years a set of measured drawings of some approved building, together with a thesis on it and similar work, has been required from students proceeding to a Bachelor's Degree in Arts in the Honours School of Architecture. In this way the majority of drawings here reproduced have come into existence. I am convinced that there is no better exercise for the student of architecture than in the dissection and reconstruction of the work of the masters, by careful and complete measurements taken on the spot from the buildings themselves. Only so does every subtlety in the design become apparent as the mind of the original artist gradually unfolds itself to that of the student.

The work has generally been undertaken in the long vacation, at the end of the students' second academical year. When it is remembered how small a place drawing takes in the curriculum of an ordinary public school, excuse will be made for any deficiencies in draughtsmanship. I am satisfied, however, from a careful study of the surveys and measurements taken, that the drawings, as far as they go, represent a truthful and complete analysis of the work portrayed. I hope therefore they may prove of value, not only to the architect who, in these matters, must always be a student, but also to the general public, as a permanent, historical record of notable works of art. This is the sole reason for their publication.

It is proposed, if it proves possible, to issue such a volume as this yearly, or at somewhat longer intervals. In time, and especially since the recent enrichment of the School of Architecture with a valuable travelling studentship, a large and comprehensive list of buildings should be included.

C. H. REILLY

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THE TOWN HALL, LIVERPOOL

JOHN WOOD, OF BATH, *Architect*

Measured and Drawn by A. C. FARMER

THE TOWN HALL, LIVERPOOL, built from the designs of John Wood, of Bath, as an Exchange, was commenced in 1748, a foundation stone being laid on the 14th of September at the south-east angle. The building was completed in 1754, the year of the architect's death, and opened with a week's festivities. It was a much smaller building than it is now as will be seen from the plates which do not show the modern addition to the north. Neither the present dome nor the south portico belong to the original structure ; both were added later though not as generally supposed (and as inferred in the inscription under the present dome), by the younger Wood, who died in 1781. However, in the general carrying out of the original building it is highly probable that he assisted his father as he did in most of the latter's work at Bath. The present dome was built in 1802, and the portico in 1811. The former replaced a low semicircular dome on a square podium which possibly was not high enough to form a satisfactory central feature over each façade. The present pediment of the portico follows the lines of the old pediment (with sculpture) which was supported on the existing wall pilasters.

It will be seen, therefore, that the façades as originally designed showed a flat pilaster treatment throughout ;—a treatment eminently suitable to the narrow streets which then surrounded the building.

In the original structure the ground floor storey was surrounded by an open arcaded loggia, behind the present rusticated wall arches, and was designed, but not used, as a meeting place for merchants.

The portico to the north with a portion of the present Council Chamber under it is entirely modern.

The building as at first designed was therefore practically a square on plan, but the site not being perfectly rectangular or symmetrical, the setting out of the principal rooms on the first floor called for considerable ingenuity. The plan of this floor is a very fine one and the rooms are all well-proportioned and conveniently arranged. The detail, however, is of a later date and shows strong Greek influence. This is accounted for by a fire which destroyed the interior in 1795, and its reconstruction in 1797, at a time when the publication of Stuart and Rivett's 'Antiquities of Athens' (1762), and the work of the brothers Adam were having great effect. The detail here though is somewhat more virile than that of the later architects.

There is still a good deal of fine furniture of the same period in the Hall. Drawings of this, together with drawings of the principal rooms, it is hoped to publish in the next issue.

The exterior shows a well-proportioned Corinthian order on a rusticated basement with detail throughout of a quiet and scholarly character. The panels of ornament in high relief between the capitals of the main order serve very well their purpose of binding the latter together into a continuous band of richness, corresponding to the band of balusters above the ground floor. These panels, which are well designed and very freely executed, are shown separately on plate No. VII. They exhibit very clearly French influence and there is a tradition that they were executed by certain French carvers, prisoners in Liverpool.

The present cupola and dome are of admirable design, though the pedimented counterforts seem to require some relief in the shadow between the columns. The mouldings of the dome vary considerably from those of the main structure and show a certain amount of the Greek feeling. The seated figure of Britannia on the pedestal on the top of the dome is in terra cotta and is of Italian workmanship.

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Mansard (Jules-Hardouin), nephew of François Mansard, from whom the Mansard roof receives its name, was born in Paris in 1645, and instructed in his art by his uncle. Louis XIV seems to have become his patron at an early age, as the Palace of Versailles was commenced in 1664. This was his chief though not his most successful work. The latter is probably the dome of Les Invalides in Paris, 1706, which is far removed from the spiritless façades at Versailles. He also built the famous Château de Marly, the Château de Claguy, La Maison de St. Cyr, the Parish Church of Notre Dame at Versailles, the Châteaux at Vauvres, Dampiere and Lunéville.

In Paris besides completing Les Invalides he designed the delightful Place Vendôme.

He died on the 11th of May, 1708, at Marly, and was buried in his Parish Church of St. Paul at Paris. His tomb, sculptured by Coysevox, was transferred during the Revolution to one of the Rooms of the Museum of French Monuments. It was, however, replaced in 1818.

Plates XVII, XVIII, XIX, XX

THE CUSTOM HOUSE, DUBLIN

JAMES GANDON, *Architect*

THIS fine building, perhaps the most dignified public building erected since the time of Wren, occupies a commanding position on the north bank of the Liffey. The plan is roughly rectangular with two internal courts. The north front is similar to the south (plate XVII) except that there is no pediment over the portico nor loggia opening to the street. The interior is rather uninteresting save for a fine hall and staircase of Portland stone entered from the north portico. The sculpture on the building was executed by Banks, Carlini and Edward Smith, the latter a Dublin man. To Banks are attributed the statues over the north portico, and those of Neptune and Mercury on the south ; to Carlini the other two figures over the south portico ; and to Smith, the colossal figure of Commerce on the dome, the figures in the pediment, the Royal Arms over the east and west wings, and the fine keystone heads which occur in all the door and window arches. All are in Portland stone, which is the material used throughout the exterior.

An interesting feature, both externally and internally, is the omission of the architrave over the main order. This, together with the absence of all unnecessary mouldings and enrichments, adds to the feeling of quiet strength for which the building is remarkable. The dome is obviously suggested by the Greenwich ones, to which it bears considerable resemblance but has even a finer and bolder outline.

Gandon paid his first visit to Dublin in reference to this building in 1781, though, for political reasons his presence in Dublin had to be kept secret, and it was a long time before he could even venture to examine the proposed site. This was a mere marsh, almost covered at high water, and it was found impossible to get a solid foundation for the dome. Fearing lest pile driving should start springs, he solved the problem in a remarkably bold manner, best described in his own words :

> 'I, therefore, gave directions to have a grating of Memel timber prepared, the timber to be one foot square, and to have the upper ones notched down three inches on the ground pieces, which were to be bedded in a layer of cut heath correctly levelled, the interstices of the grating to be filled up with hard stock bricks up to the level of the timbers swimming in mortar composed of pounded roach lime and mortar well mixed, which answers nearly as well as terrasse ; above this four-inch fir planks fastened to the grating with oak trennels ; above this rough blocks of mountain granite in regular courses ; in the first course was sunk an iron chain of flat bar four inches wide and two-and-a-half inches thick into collars with a cement of wax resin and stone dust.'

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The foundations were completed in spite of the water and the Dublin mob in one year and four months from the opening of the ground, and Gandon's raft, here described, which anticipates similar modern foundations of steel and concrete, seems to have answered very well for the portico and dome show no sign of settlement to this day.

James Gandon was the most accomplished and successful of Sir William Chambers' pupils. He was of French extraction, born in London in 1742. He learnt drawing at Shipley's Academy, and carried off the gold medal for design at the Royal Academy in 1768. His first work was the County Hall and Prison, Nottingham, won in competition and erected 1769—1770. Through Chambers he gained many influential friends, including the Earl of Charlemont who obtained for him the Custom House which he completed in 1791. His other principal works are the Four Courts, the Portico of the Parliament House, with additions to the House of Lords and the King's Rooms, all in Dublin. In conjunction with Wolfe he published volumes IV and V of 'Vitruvius Britannicus,' in 1767. He died in 1823 at Lucan, where he had an estate.

Plates XXI, XXII, XXIII

THE ORANGERY, KENSINGTON PALACE

SIR CHRISTOPHER WREN, *Architect*

THIS building, known also as the Banqueting Hall and Queen Anne's Orangery, is a charming little garden house for summer receptions and entertainments. It was designed by Wren about 1690, and is a good example of his masterly use of brickwork. In the erection of it he was probably assisted by Hawksmoor who, it is known, was employed about this time on the palace near by. It is a one-storey brick building of London stock brick, with dressings in gauged red brick and Portland stone. The main elevation faces south, looking out on to a large concrete and flagged platform two feet high, which extends twenty-seven feet in front of the building. The composition of the façade consists of three projecting bays with eight large windows in the intervening wall spaces. All the windows are sash windows. The window in each of the end bays and the central one of the centre bay, as well as those at the ends of the building, all have movable stall-boards, which can be opened when the lower sash is raised, so forming the easy means of ingress and egress (nine feet high) essential to a garden room.

In the central feature two piers and two columns of rusticated brickwork, with Wren's favourite Doric caps in stone, support a stone frieze and wood cornice of the same order. This cornice, which is carried round three sides of the building, shows a novel, but not very effective, treatment of the dentil course, the dentils being widely spaced and a small truncated semi-cone placed between them. It should be noticed too that the line of the freize is carried across the front of the building by a break forward in the brickwork which stops the keystones of the windows.

The most delightful features of the whole front are, perhaps, the parapets, circular on plan with stone plinth and attic mould, six feet three inches above the main cornice, which compose so admirably with the inward curve of the coved window heads below.

The end elevation shows a very plain treatment with pilasters projecting one-and-a-half inches, supporting a large pedimented gable. The pediment is greater in span but slightly less in pitch than the roof, which has consequently to slope up to meet it in a very awkward manner. This, however, is not observable from the terrace. There is also a slight mistake in the setting out at the east end, the corners of the building being not quite rectangular.

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It is curious to note that the bricks in the attics are smaller and do not course with the rest. The back elevation is a plain brick wall with dummy windows or recesses.

Internally the Orangery consists of a long main hall with circular ante-rooms at each end corresponding to the projecting bays on the front elevations. In the centre of the north and south sides fluted Corinthian columns in three bays support an entablature of which the cornice alone is carried round the hall. In the centre bay on the north side is a doorway with pulminated freize and pediment, leading to the circular room which once formed an entrance lobby to the back entrance. On either side of this doorway are large niches. Originally the wall space on each side of the centre feature was occupied with a row of similar niches, but it is now covered with large raised panels in pine.

The space round the windows on the south side is carefully set out in panels; each window, the entrance windows excepted, has a large seat taking up the line of the bottom of the niches, below which a moulded plinth, one foot nine inches high, runs round the interior.

At the ends of the main room, flanking the archways leading to the ante-rooms, are two niches festooned with flowers and fruit delicately carved in pearwood by Grindley Gibbons. The ceiling is quite plain.

In the ante-rooms is a slightly smaller Corinthian order supporting a flat-domed ceiling.

Plates XXIV, XXV, XXVI

THE SENATE HOUSE, CAMBRIDGE

JAMES GIBBS, *Architect*

IN 1719 a syndicate was formed at Cambridge to consider the erection of a new Senate House, to which Sir James Burrough, one of the amateur architects so common in the eighteenth century when a knowledge of the forms of classic architecture was part of the mental equipment of a gentleman, was added. In the following year he submitted a 'Plan of the Intended Public Building,' and Gibbs was called in to make any alterations he thought necessary in it. It is likely that the part Burrough played towards the actual building was chiefly of an advisory character, for Gibbs includes the present design in his 'Book of Architecture.' 'It consists of a Library, the Consistory, Register Office, and Senate House. . . . . It is of the Corinthian order, having all its members enriched; the ceiling and inside walls are beautified by Signori Artari and Bagutti.'

It was originally intended that the building should occupy three sides of a court, the Senate House being the north wing, the library in the centre, and the other offices on the south. The first-named was the only part completed, the Library being erected to a different design by James Wright at a later date.

The Senate House, however, now occupies a most advantageous position, being the central object in the prospect from King's Parade.

The exterior, which is in Portland stone, is articulated with a Corinthian order, including two tiers of windows, dividing the main parade into a central feature of four attached columns with pediment over, flanked on either side with three bays of pilasters. This central feature is repeated as the end elevation and the two fronts seen together from an angle make an admirable composition. The columns, to make a greater contrast with the pilasters, are fluted. The effect of this large order rising directly from the ground and completely encircling the building is very stately. It is extremely doubtful, however, whether it would bear repetition round three sides of a quadrangle, as Gibbs intended, without becoming monotonous.

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The interior, which is as successful as the exterior, is well illustrated by both photographs and measured drawings in Messrs. Belcher and Macartney's 'Later Renaissance in England.' The whole building is a fine example of the harmony and dignity to be obtained by the repetition of well-designed simple features.

James Gibbs was born in 1682 in Aberdeen, of a Roman Catholic family. He received his early education at the local Grammar School, afterwards passing to the University. At nineteen he went over to Holland and remained there the next six years in the service of an architect. Meanwhile he had met with Lord Mar, who, noticing his ability, sent him to Italy, where the following ten years of his life were spent. He passed much of his time in Rome, and studied under Fontana, surveyor-general to Pope Clement XI. In 1709 he returned to England and was at once employed by his former patron and by the Duke of Argyll.

With the goodwill and assistance of Wren, he was appointed one of the surveyors to the Commission of 1708 to build fifty churches. In this capacity he built St. Mary-le-Strand, which he says was his first public building since his return to England, 'and being situated in a very public place, the Commissioners, for the building of the fifty churches, spared no cost to beautify it.' It is a building full of charming detail and its general composition shows strongly Wren's influence, His greatest ecclesiastical work, however, was the Church of St. Martin's-in-the-Fields, commenced in 1722, with its magnificent Corinthian portico. The steeple of St. Clement Danes, the Church of St. Peter's, Vere Street, and of All Souls', Derby, complete the list of his ecclesiastical works.

His most important secular buildings are to be found at Oxford and Cambridge; at the former the Radcliffe Library, with its monumental exterior and fine dome, and at the latter in addition to the Senate House, the admirable block of buildings at King's College, known as Gibbs' Buildings.

In 1730 he designed St. Bartholomew's Hospital, giving his professional advice free of charge 'out of charity for the poor.'

His chief domestic works are Ditchley House, Oxfordshire, Milton House, near Peterborough, Seacomb Park, Herts, Down Hall, Essex, built for Matthew Prior, and a villa for the Duke of Argyll at Ludbrooke, near Richmond.

He designed numerous sepulchral monuments, some of which as Matthew Prior's, Ben Jonson's, and the Duke of Newcastle's are to be seen in Westminster Abbey, and many more in his 'Book of Architecture.'

Gibbs published several works at different periods of his life. In 1728 his 'Book of Architecture' appeared, containing the designs he had made up to that time. A few years later he produced 'Rules for Drawing the Several Parts of Architecture in a more exact and easy manner than has hitherto been practised by which all Fractions, in dividing the Principal Numbers and Parts are avoided.'

In 1747 'Bibliotheca Radcliviana' was published containing his plans for the Radcliffe Library.

Ill-health induced Gibbs to go to Spa in 1749 where he was engaged in literary work till his death in 1754. With him died the last trace of Wren's immediate influence.

In Vol. II, p. 241 of his history above referred, Mr. Reginald Bloomfield says:—

> 'Gibbs was probably the most learned architect of his time, and his learning was at once his strength and his weakness, for, if it saved him from errors of scholarship (from which, indeed, Wren was not exempt), it also hampered his invention and led him to substitute knowledge for thought . . . . His real superiority to other architects of his time lay in the proper province of architecture, in the power that is of conceiving a building as a whole, and as an affair of large planes and masses, and of carrying it through to completion without any failure in scale, or lapses into insignificance. No other architect of the eighteenth century was able to meet Wren on equal terms on his own ground.

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Plate XXVII

THE HOUSE OF PROVIDENCE, DINGLE LANE, LIVERPOOL

DECIMUS BURTON, *Architect*

THIS house, built of local grey sandstone, with a delightful outlook to the river, was erected in 1824 by Decimus Burton for a well-known Liverpool family. It is now a convent, and it has only been possible to measure the main entrance front. This, however, exhibits the balanced composition of the building and its interesting Greek mouldings. The circular Ionic Portico is represented on plan by an oval entrance hall, and is a feature much affected by Burton, *e.g.*, Holwood House, Kent.

The detail of the façade is careful and shows a refined taste but is without the interest of similar detail at St. George's Hall.

Decimus Burton was born in 1800, the son of a successful contractor. He was a pupil of George Madox and a student at the Academy. He was in independent practice when he was twenty-one years of age, building houses in Regent Park, where also in 1823 he erected the Colosseum, a Greek edition of the Pantheon consisting of a rotunda one hundred and twenty-eight feet in diameter. This was demolished in 1875. In 1825, that is, when he was but twenty-five years of age, he was employed by the Government to design the entrance lodges, arches, and colonnades for Hyde Park. These, and the Athenaeum Club, are his best known work. No building more admirably expresses its purpose on its face than does the latter, and its plan has formed the standard plan for a large club ever since.

In 1839, Burton turned his attention to the laying-out of estates, and St. Leonard's-on-Sea, a speculation of his father's, exhibits clearly the wisdom of employing for such a purpose a single architect to produce a broad and symmetrical scheme. It is this more than anything else that differentiates St. Leonard's from the adjacent town of Hastings. He did much similar work at Eastbourne, Liverpool, and Glasgow. He retired in 1869, when the Gothic revival was in full flood, and died in 1881 within a few days of Street, having started on his career a contemporary of Nash, Soane, and Wilkins. Commenting on this, 'The Builder' of that week reflects—"Are they (the Gothicists) sure that with the lapse of another generation of men their favourite revived phase of architecture may not appear as *passé* to their successors as Burton's now appears to some of them?"—a prophecy amply fulfilled in less than a generation. For further details of Burton's career and work an excellent article in the 'Architectural Review' for March and April, 1905, by Mr. Ronald Jones, may be referred to, and from which some of the above facts have been taken.

Plate XXVIII

THE LODGE TO THE HOUSE OF PROVIDENCE

DECIMUS BURTON, *Architect*

THIS lodge was added three years after the house was completed, and is built in the same stone. Its chief feature the 'portico in antis' is very well managed. The capitals, however, are reduced copies of those used in the main portico of the house.

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Plate XXIX

MAIN DOORWAY UNDER COLONNADE, ST. GEORGE'S HALL, LIVERPOOL

HARVEY LONSDALE ELMES, *Architect*

b. 1814, *d.* 1847

Plate XXX

SMALLER DOORWAY UNDER COLONNADE, ST. GEORGE'S HALL, LIVERPOOL

HARVEY LONSDALE ELMES, *Architect*

Plate XXXI

JACOBEAN OAK CHIMNEY PIECE HALL-I'TH'-WOOD MUSEUM

THIS fireplace from an old house in Hare Street, Buntingford, Herts, since destroyed, has been re-erected by Mr. W. H. Lever, M.P., in the interesting Museum of early renaissance work which he has formed in the Hall-i'th'Wood, Bolton, and since presented to that town.

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ASIATIC SOCIETY MUMBAI

THE TOWN HALL, LIVERPOOL

Plates I-VII

LE PETIT TRIANON, VERSAILLES

Plates VIII-XII

ASIATIC MBAI

ASIATIC SOCIETY MUMBAI

LE GRAND TRIANON, VERSAILLES

Plates XIII-XVI

THE CUSTOMS HOUSE, DUBLIN

Plates XVII-XX

THE SENATE HOUSE, CAMBRIDGE

Plates XXIV-XXVI

ASIATIC SOCIETY MUMBAI

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THE TOWN HALL LIVERPOOL

JOHN·WOOD·OF·BATH–ARCHITECT

SOUTH·FRONT

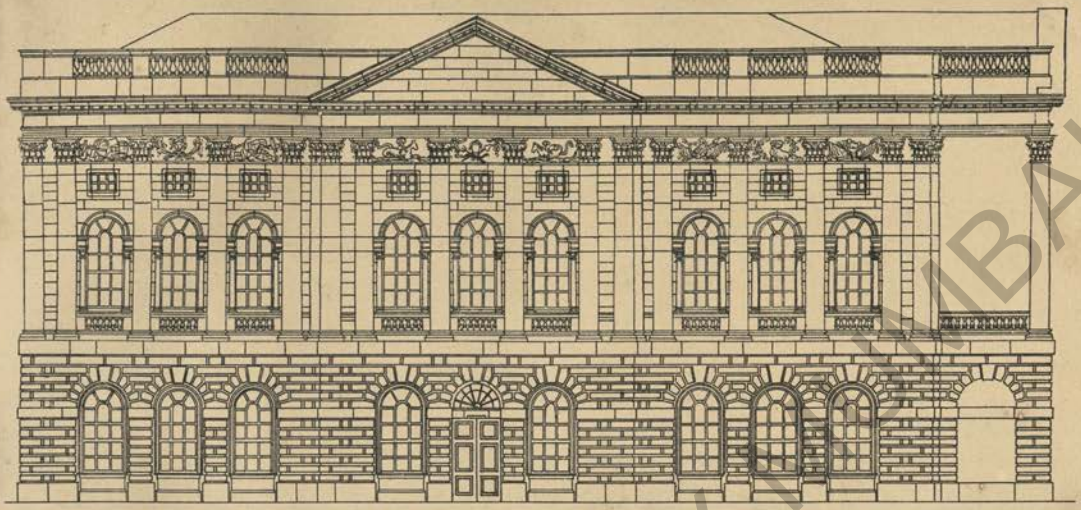
0 10 20 30 40 50

Scale of feet

MEASURED AND DRAWN BY
A·C·FARMER. FEB 1906

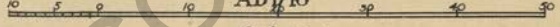
ARCHIVES SOCIETY MUMBAI

ASIATIC SOCIETY MUMBAI

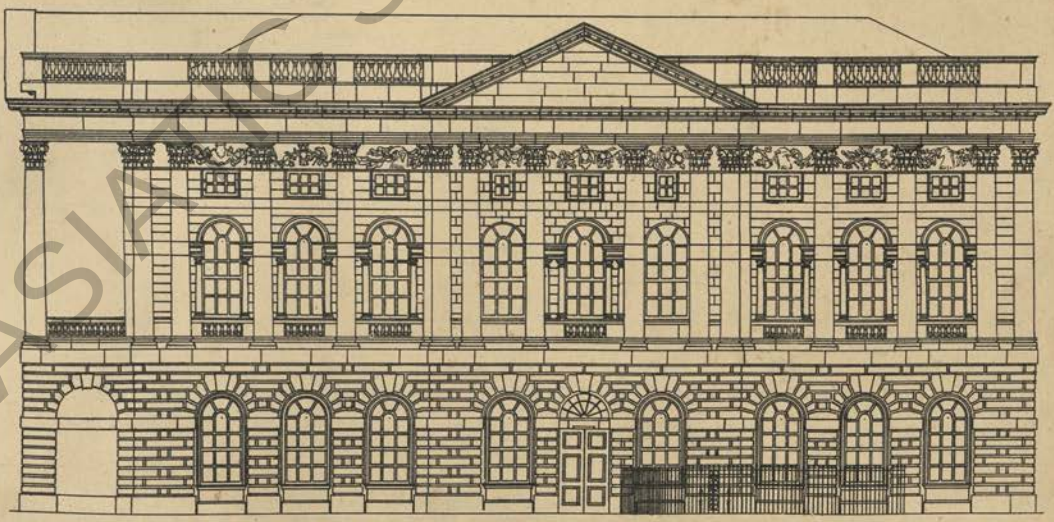


WEST·ELEVATION

·THE·TOWN·HALL·
·LIVERPOOL·
·JOHN·WOOD·OF·BATH·
ARCHITECT
A·D·1748



Scale of feet



EAST ELEVATION

MEASURED AND DRAWN BY
A·C FARMER – FEB 1908

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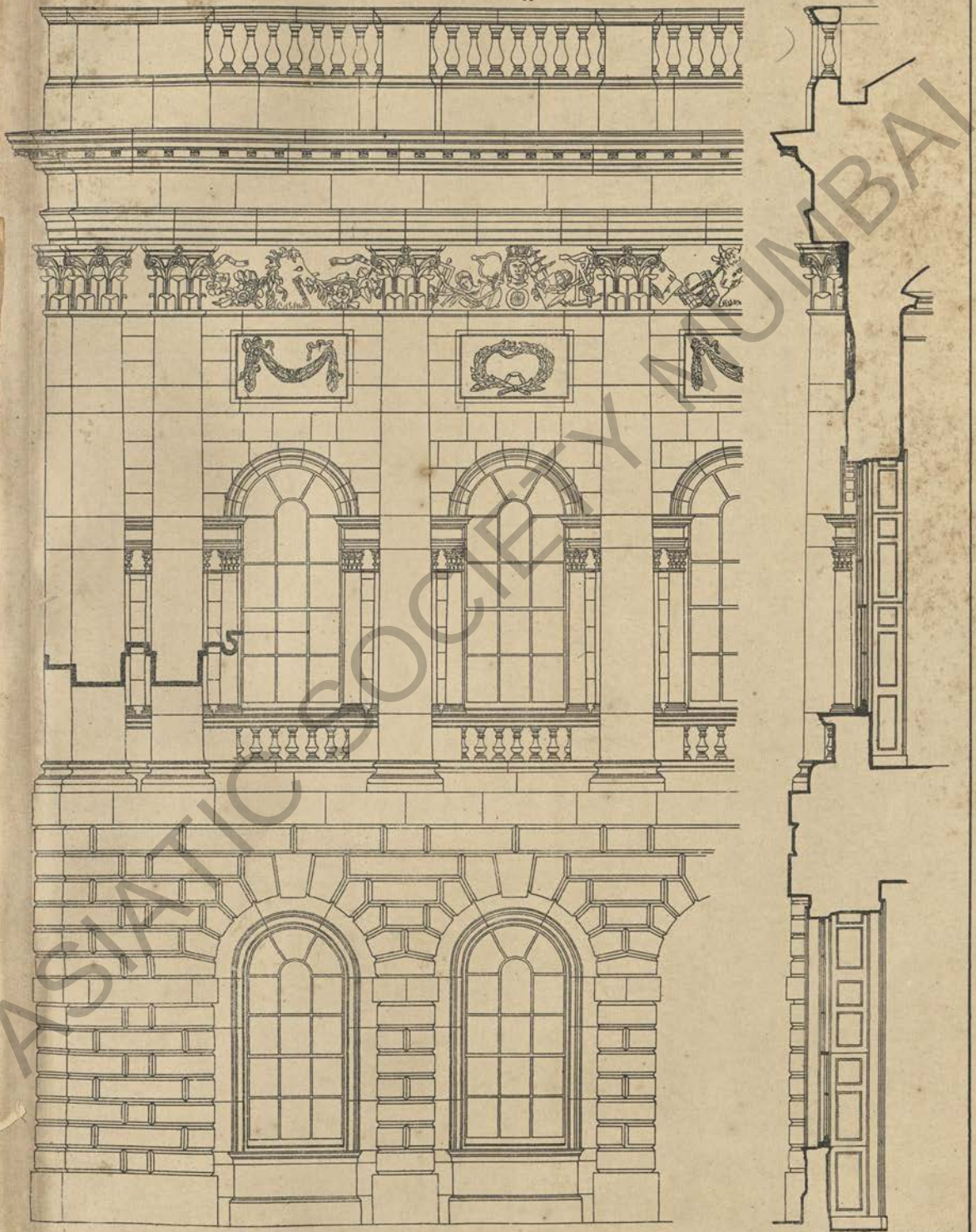
THE TOWN HALL LIVERPOOL

DETAIL OF MAIN FRONT

0 1 2 3 4 5 20

Scale of feet



MEASURED AND DRAWN BY
A.G. FARMER FEB. 1906

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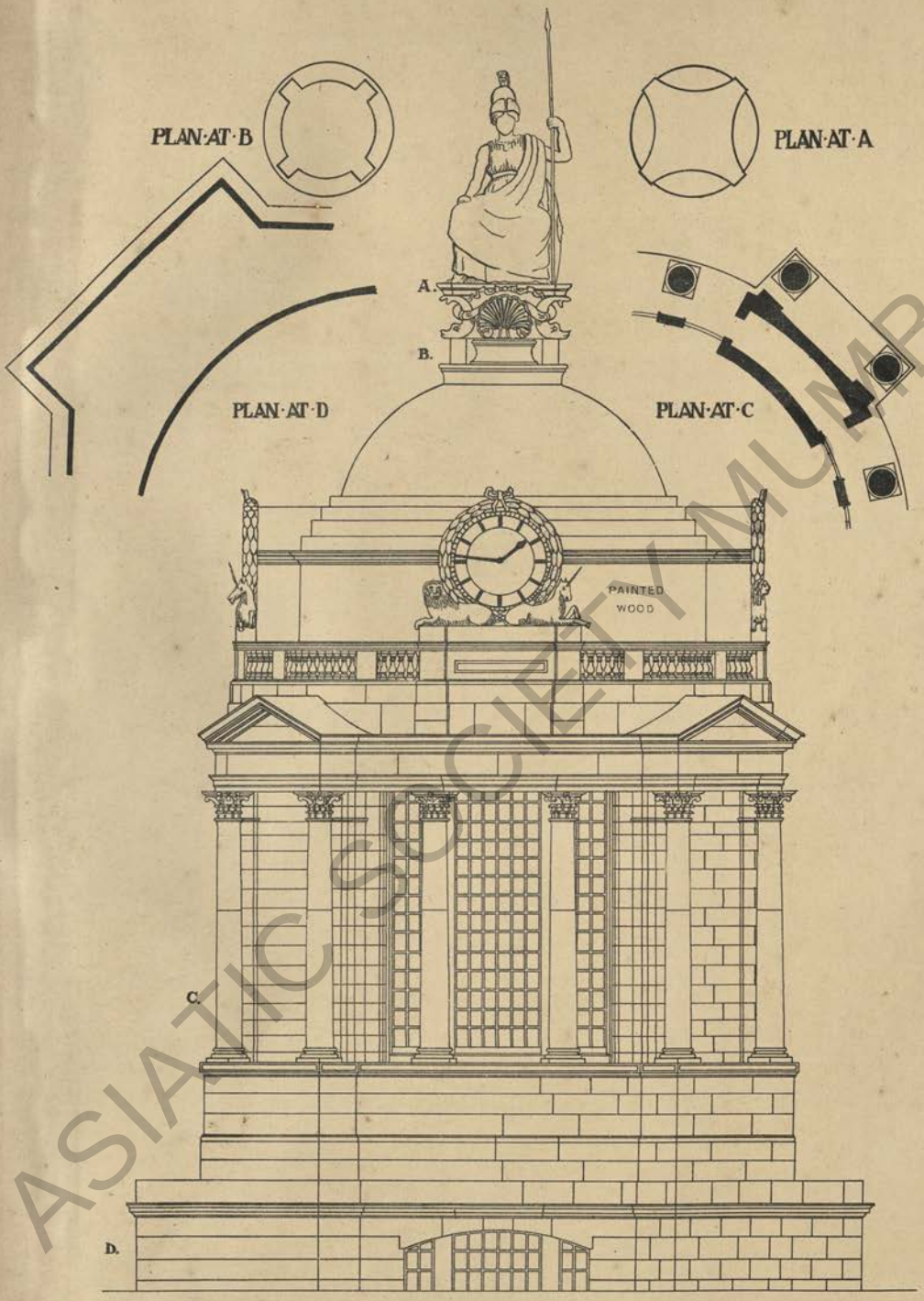
ASIATIC SOCIETY MUMBAI



THE·TOWN HALL·LIVERPOOL

DETAIL·OF·DOME

Scale of feet

0 5 10 20 30 40

MEASURED AND DRAWN
BY A·C·FARMER FEB·06·

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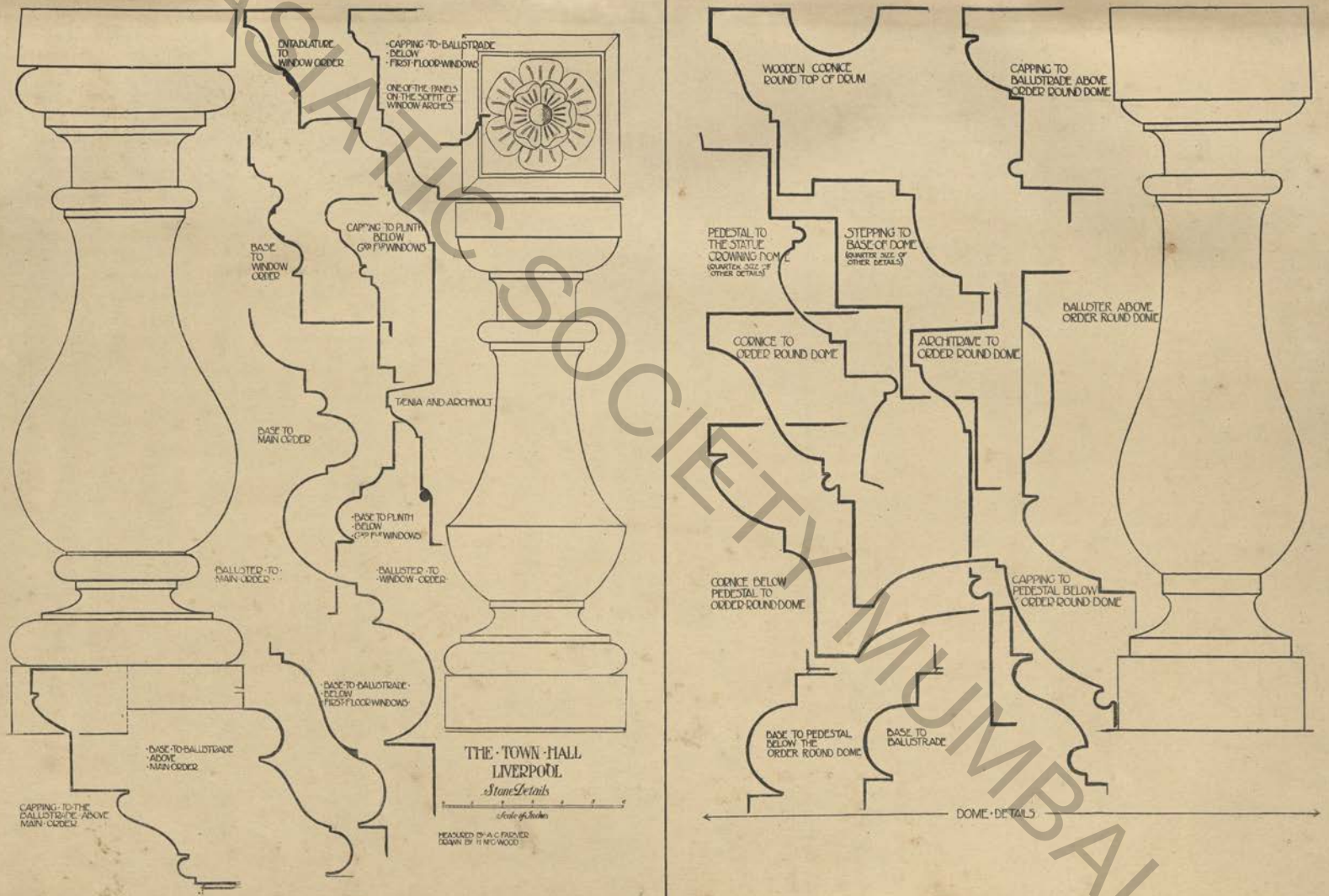
ENTABLATURE TO WINDOW ORDER
CAPPING TO BALLUSTRADE BELOW FIRST FLOOR WINDOWS
ONE OF THE PANELS ON THE SOFFIT OF WINDOW ARCHES
CAPPING TO PLINTH BELOW GRIFFIN WINDOWS
BASE TO WINDOW ORDER
TENIA AND ARCHIVOLT
BASE TO MAIN ORDER
BASE TO PLINTH BELOW GRIFFIN WINDOWS
BALLUSTER TO MAIN ORDER
BALLUSTER TO WINDOW ORDER
BASE TO BALLUSTRADE BELOW FIRST FLOOR WINDOWS
BASE TO BALLUSTRADE ABOVE MAIN ORDER
CAPPING TO THE BALLUSTRADE ABOVE MAIN ORDER
THE TOWN HALL LIVERPOOL
Stone Details
Scale of Inches
MEASURED BY A.C. FARMER
DRAWN BY H. MCWOOD
WOODEN CORNICE ROUND TOP OF DRUM
CAPPING TO BALLUSTRADE ABOVE ORDER ROUND DOME
PEDESTAL TO THE STATUE CROWNING DOME (QUANTITY SIZE OF OTHER DETAILS)
STEPPING TO BASE OF DOME (QUANTITY SIZE OF OTHER DETAILS)
BALLUSTER ABOVE ORDER ROUND DOME
CORNICE TO ORDER ROUND DOME
ARCHITRAVE TO ORDER ROUND DOME
CORNICE BELOW PEDESTAL TO ORDER ROUND DOME
CAPPING TO PEDESTAL BELOW ORDER ROUND DOME
BASE TO PEDESTAL BELOW THE ORDER ROUND DOME
BASE TO BALLUSTRADE
DOME DETAILS

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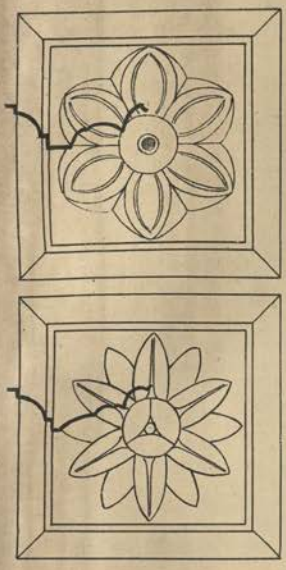
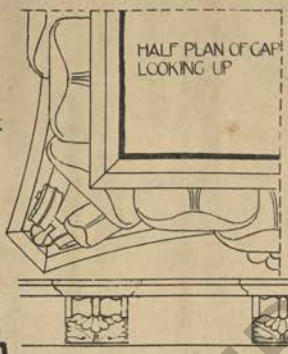


BOSSED PANELS ON SOFFIT OF FIRST FLOOR WINDOW ARCHES



HALF PLAN OF CAP LOOKING UP

THE TOWN HALL LIVERPOOL

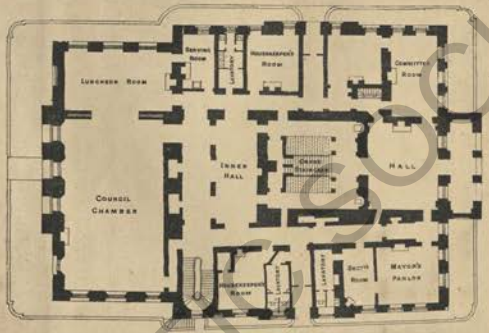
Stone Details

ENTABLATURE AND CAP OF MAIN ORDER

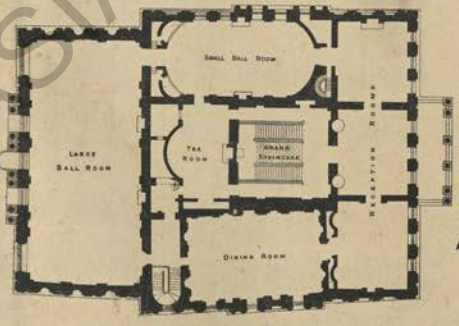
SCALE OF INCHES FOR ENTABLATURE AND CAP

SCALE OF INCHES FOR PANELS

SCALE OF FEET FOR PLANS



GROUND FLOOR PLAN



FIRST FLOOR PLAN

HALF ELEVATION OF PILASTER CAP

SECTION A A THRO' CAP

MEASURED BY A.C. FARMER
DRAWN BY H.M.G. WOOD FEB 1906

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136267

West Front. North bay

West Front. Centre bay

West Front. South bay

South Front. West bay

Ashmolean Society Museum

South Front. East bay

East Front. South bay

East Front. Centre bay

East Front. North bay

LIVERPOOL TOWN HALL

John Wood of Bath. Archit.

Details of carved panels between capitals.

Scale 0 1 2 3 4 of feet

MAURICE LYON: DELT: 1906

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PALAIS du PETIT TRIANON Versailles

PLAN OF PRINCIPAL FLOOR

Scale of feet

BOUDOIR

CHAMBRE A COUCHER

CABINET DE TOILETTE

GRAND SALON

VESTIBULE

PETIT SALON

SALLE A MANGER

ANTICHAMBRE

Terrace

Terrace

PARK

COURT

GARDEN

MENSIET DEL. 19
MAURICE LYON. 05

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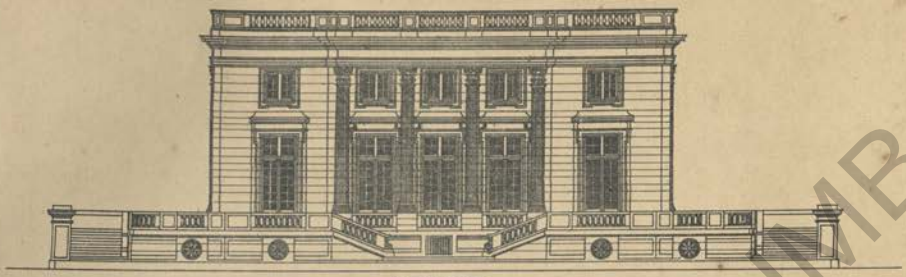
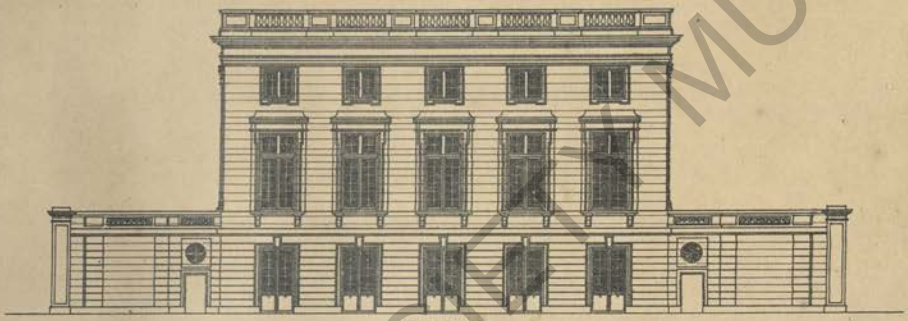
ASIATIC SOCIETY MUMBAI

PALAIS
du
PETIT TRIANON
Versailles

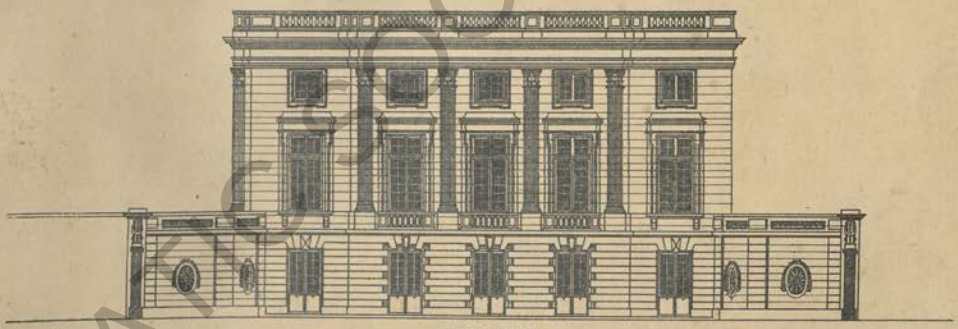
Scale of feet



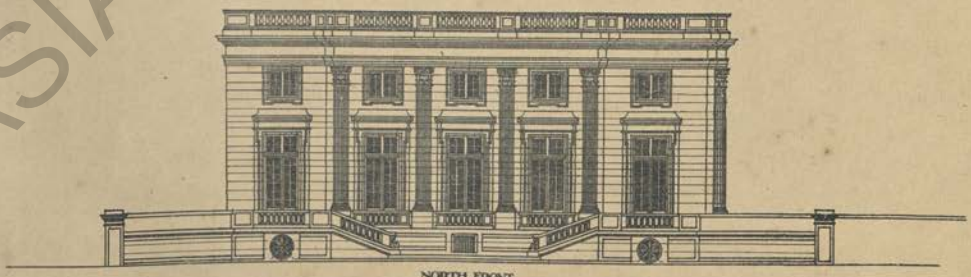
WEST FRONT



EAST FRONT



SOUTH FRONT



NORTH FRONT

MENS: ET DEL: 19
MAVRICE LYON. 05

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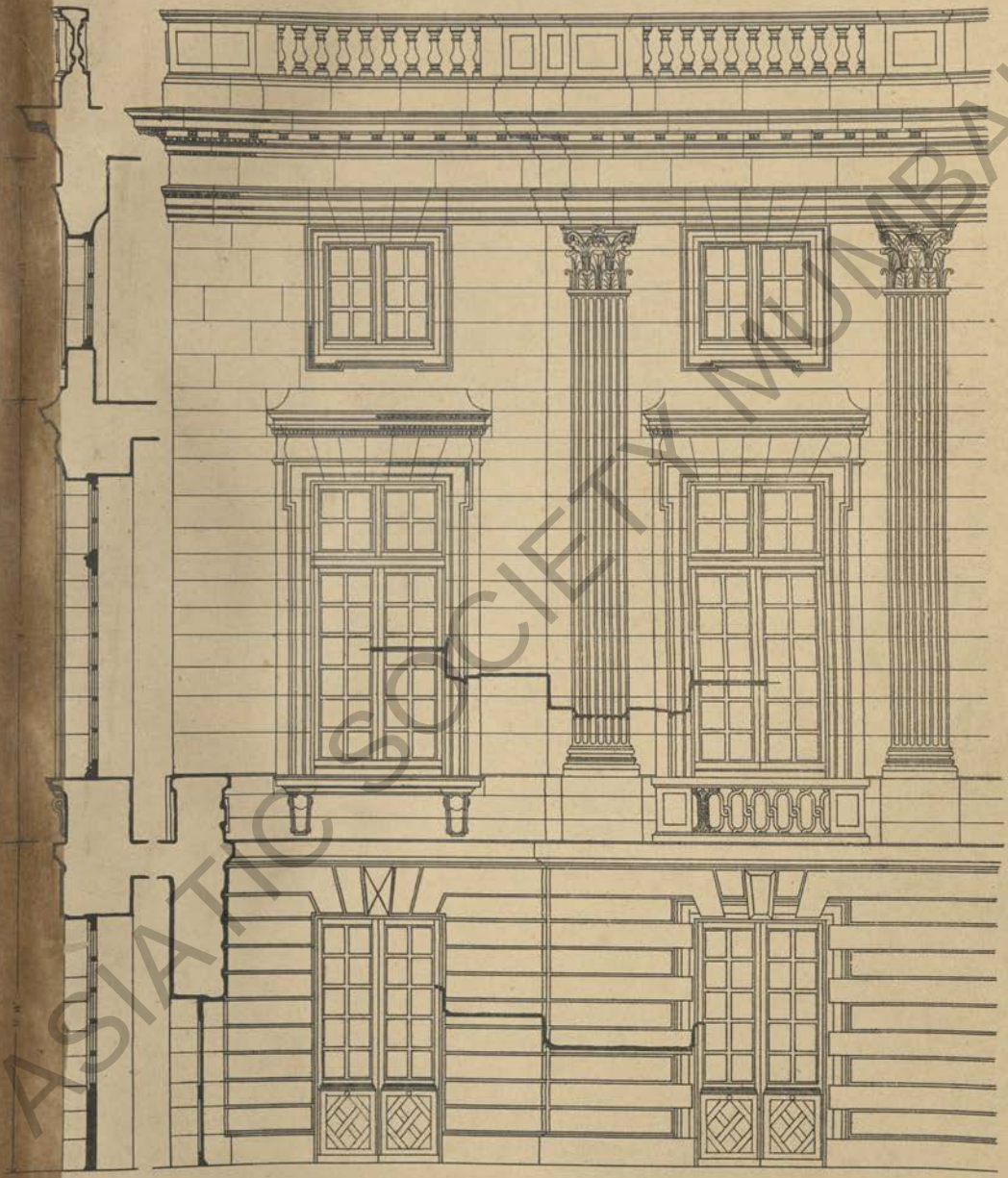
ASIATIC SOCIETY MUMBAI

LE PALAIS DU PETIT TRIANON *Versailles.*



SECTION

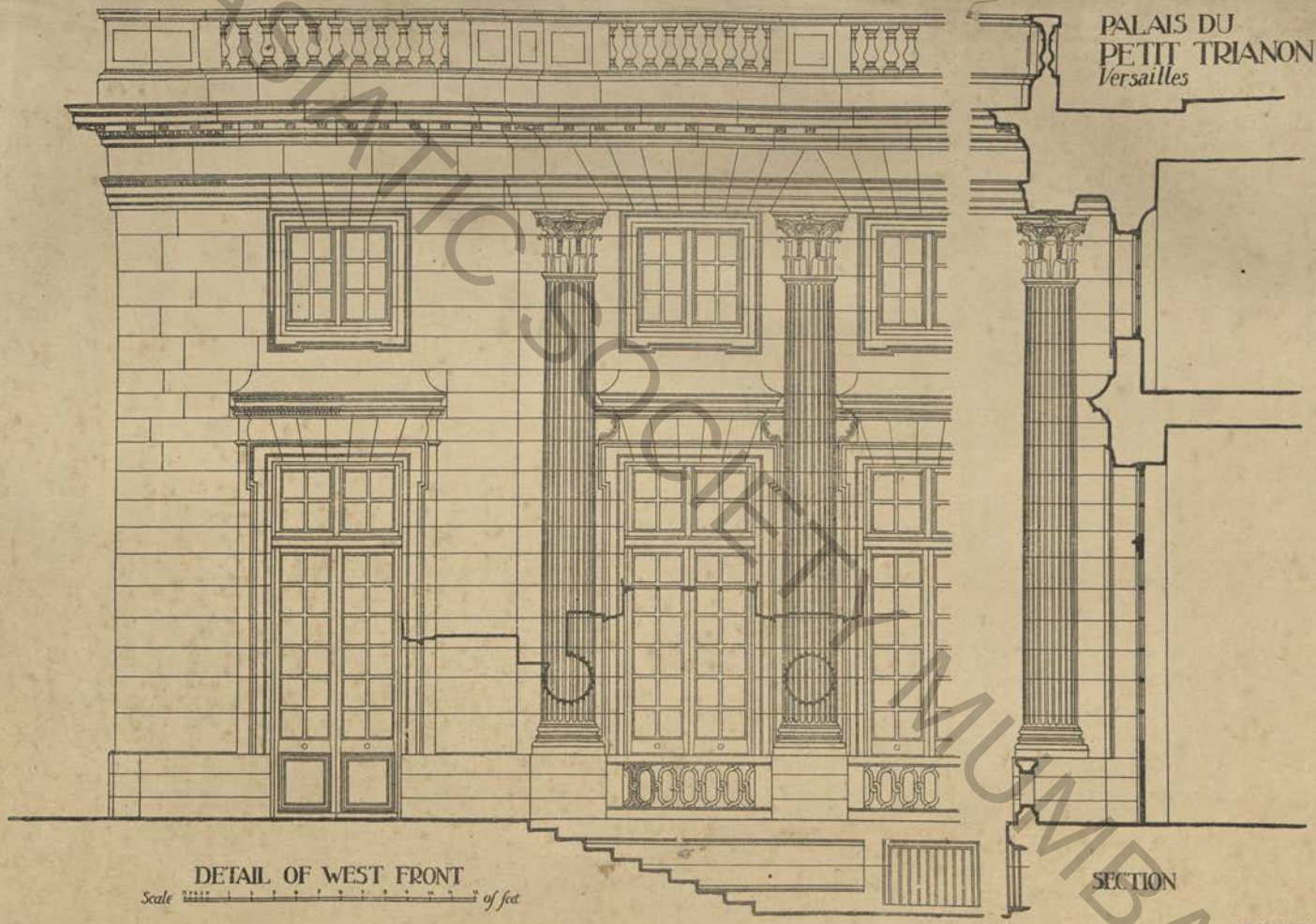
DETAIL OF ENTRANCE FRONT

Scale 0 1 2 3 4 5 6 7 8 9 10 11 12 *of feet*

MENS: ET DEL: 19
MAVRICE. LYON: 05

ASIATIC SOCIETY MUMBAI

ASIATIC SOCIETY MUMBAI



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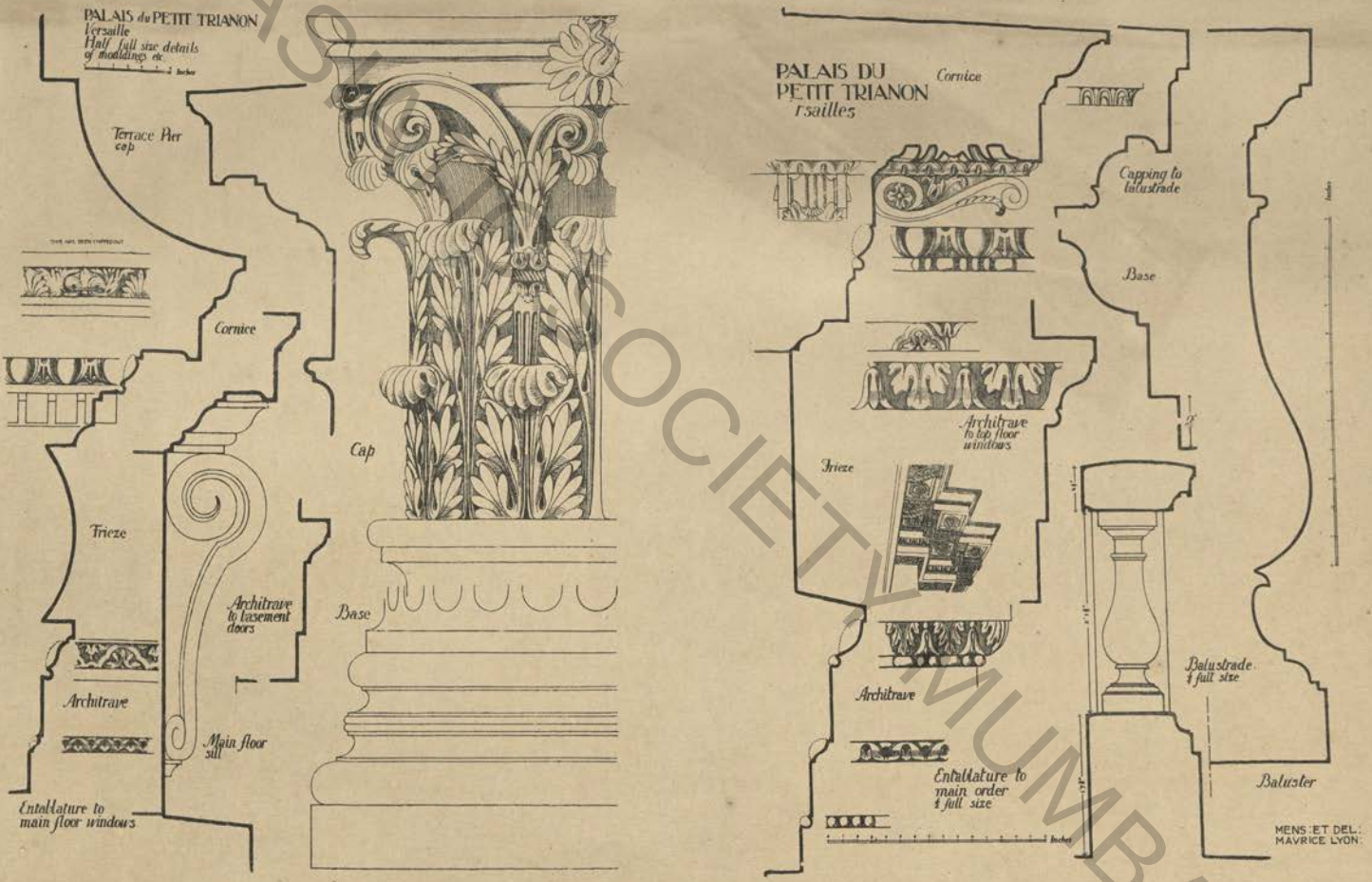
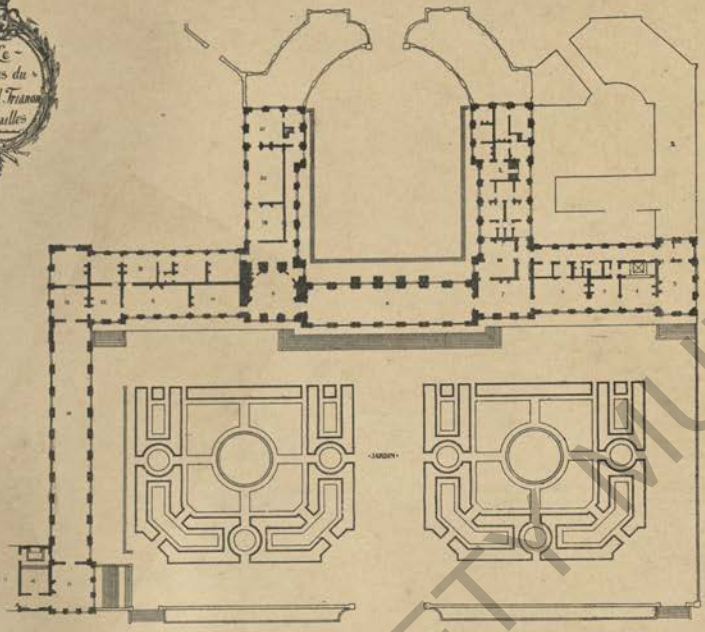
ASIATIC SOCIETY MUMBAI



ASI LIBRARY SOCIETY MUMBAI

ASIATIC SOCIETY MUMBAI

Le Palais du Grand Trianon Versailles



·LÉGENDES·

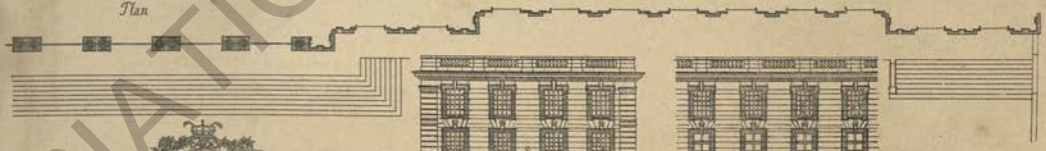
1- COUR D'HONNEUR
2-3-CONSERVATION - ADMINISTRATION
3- SALLE DES GLACES
4- CHAMBRE A COUCHER
5- CABINET
6- SALON
7- SALON DES HUISSIERS
8- GRAND VESTIBULE
9- SALON DES TUISSERIES
10- SALLE DU BILLIARD
11- GRAND SALON
12- PETIT SALON
13- SALLE DU CONSEIL
14- GRANDE GALERIE
15- ANCIENNE SALLE DU BILLIARD
16- CHAPELLE
17- APPARTEMENT DIT TRIANON SOUS BOIS
18- PETITS APPARTEMENTS DE NAPOLEON 1er
19- SALON DE FAMILLE
20- SALLE A MANGER
21- SALLE DES BAINTES

APPARTEMENTS DE LA REINE

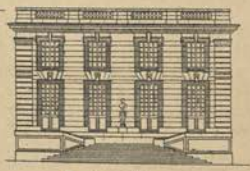
APPARTEMENT DU ROI

Facade sur Jardins

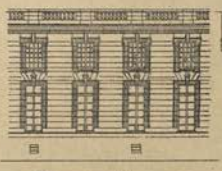
Plan



Le Palais du Grand Trianon Versailles



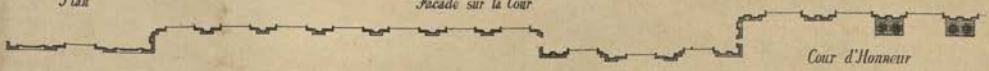
Facade sous Bois



Trianon sous Bois

Plan

Facade sur la Cour



Cour d'Honneur

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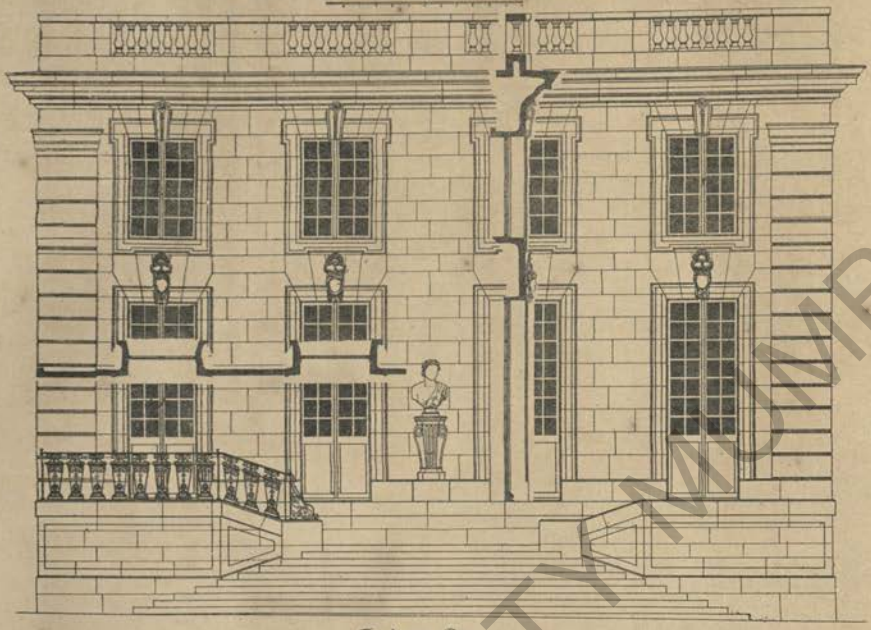
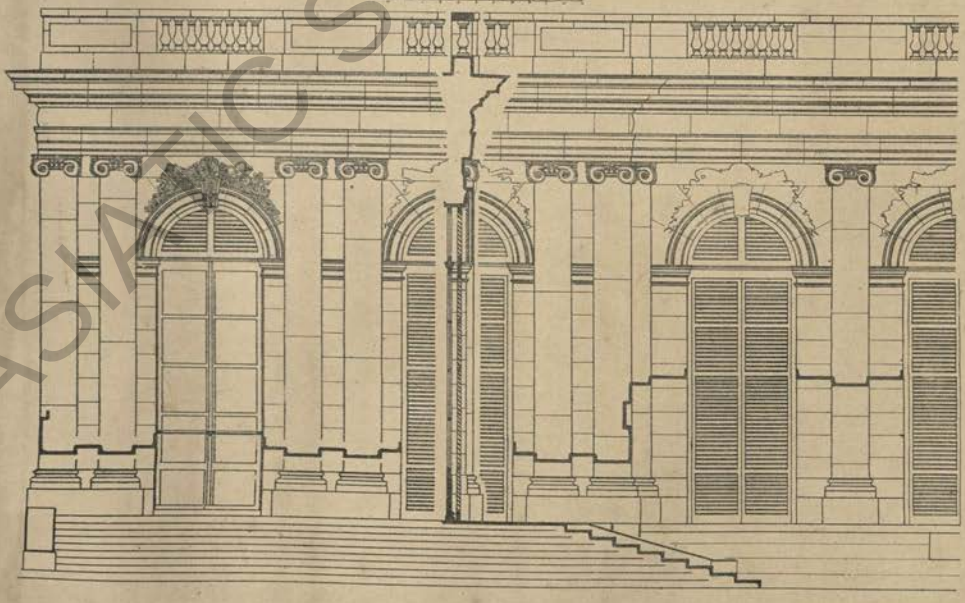
Le · Palais · du · Grand · Trianon · Versailles ·



· Facade · sous · Bois ·

· PALAIS · DU · GRAND · TRIANON · VERSAILLES ·

· FACADE · SUR · JARDIN ·



L. K. Adams
mens et del.

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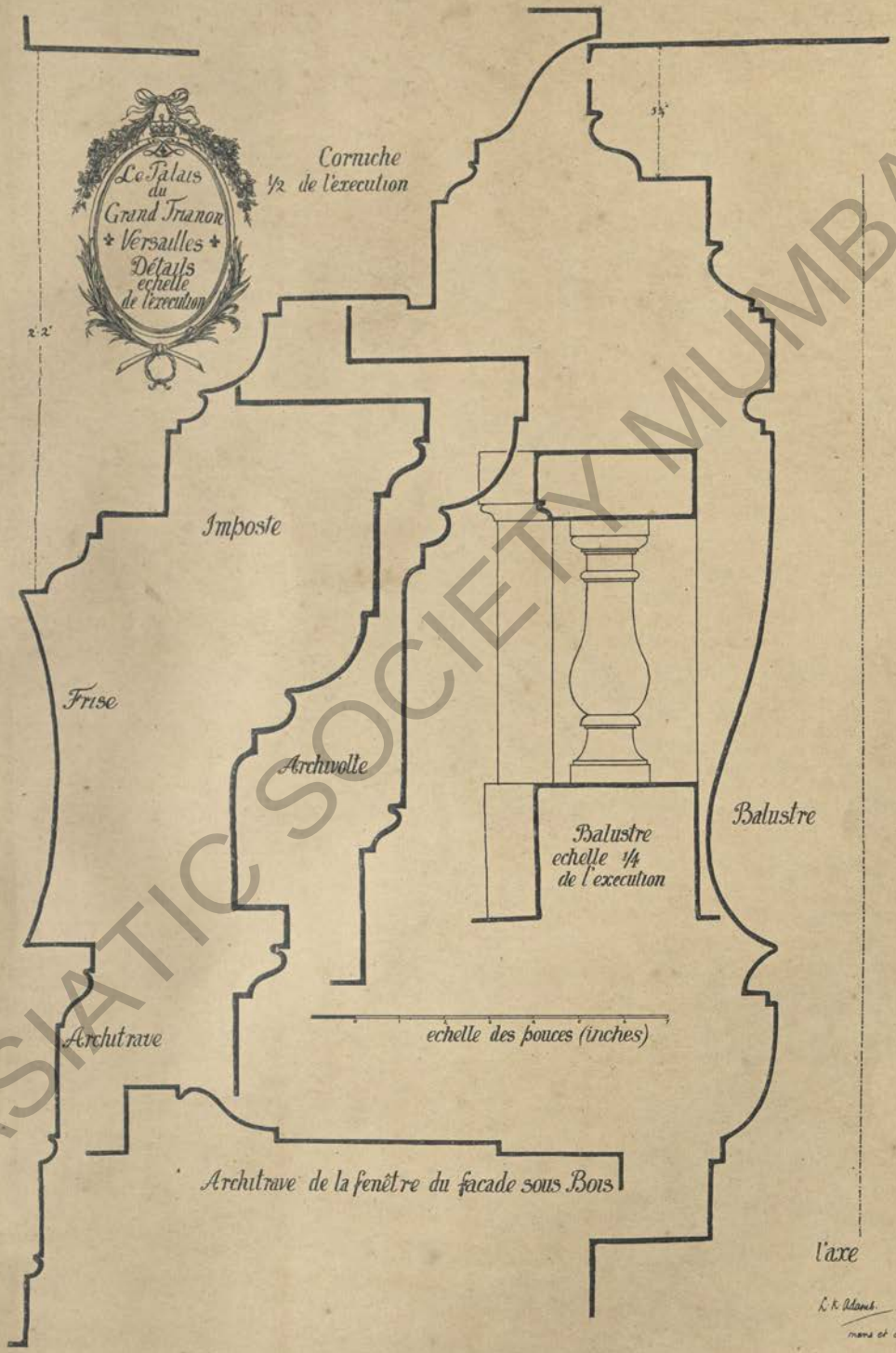
ASIATIC SOCIETY MUMBAI



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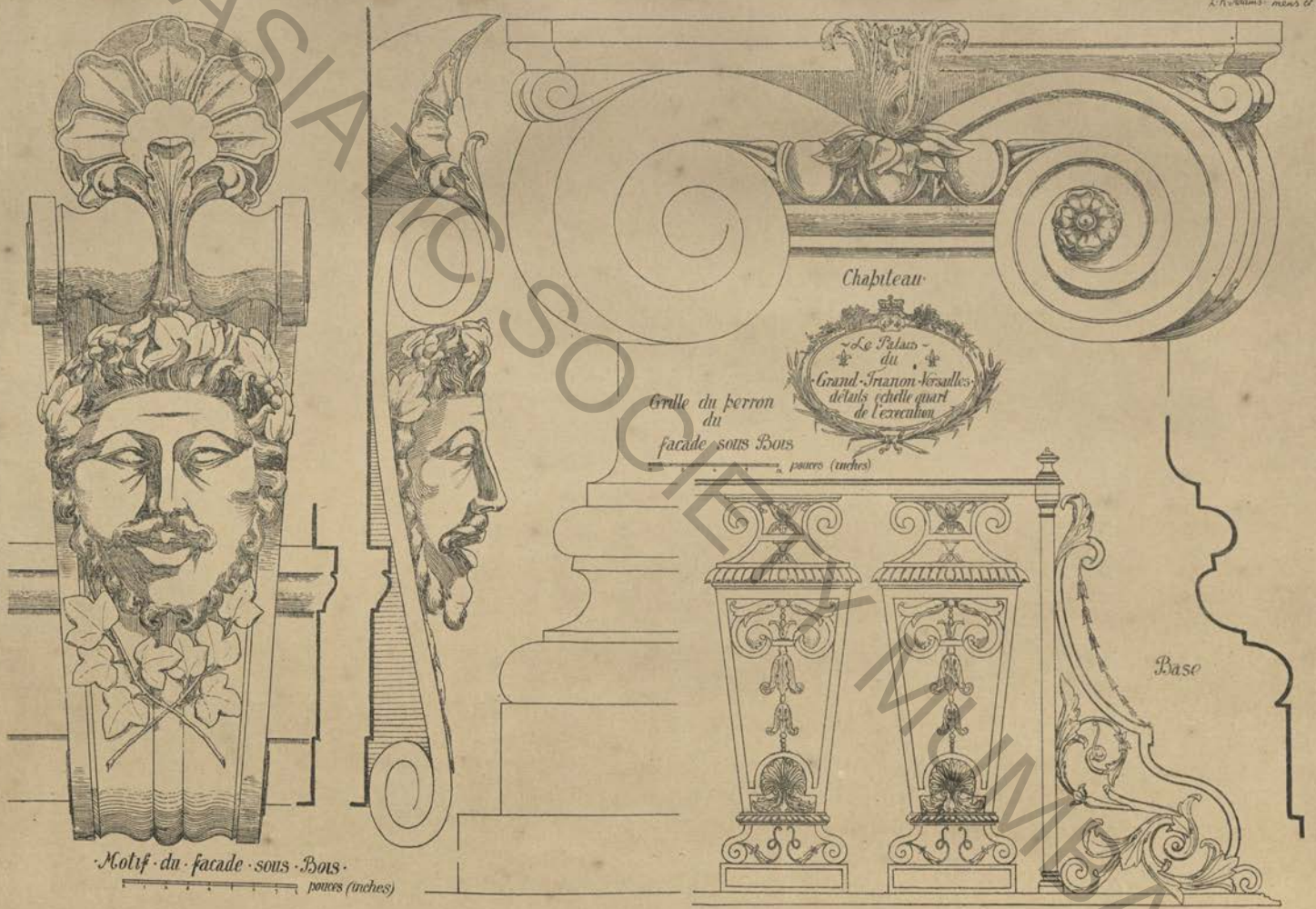
ASIATIC SOCIETY MUMBAI

Asiatic Society Mumbai

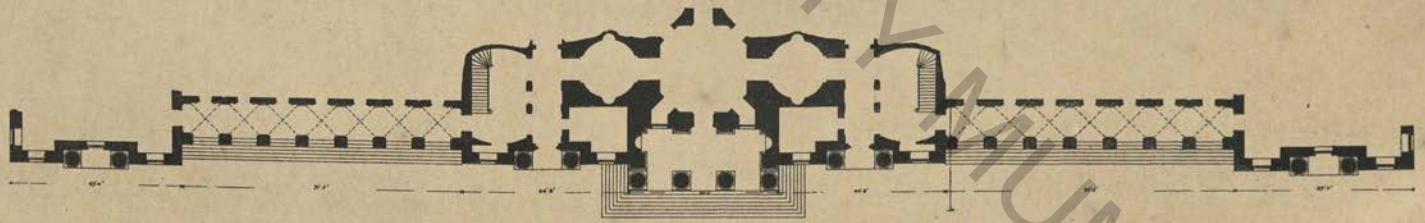

Motif du facade sous Bois
pouces (inches)
Chapiteau
Le Palais du Grand Trianon Versailles détails échelle quart de l'exécution
Grille du perron du facade sous Bois
pouces (inches)
Base

ASIATIC SOCIETY MUMBAI

A.D. 1781

DUBLIN CUSTOM HOUSE
FRONT FACING RIVER LIFFEY
JAMES GANDON Architect
Measured and Drawn by
Mary Josephine Hill
A.D. 1906

Scale of Feet



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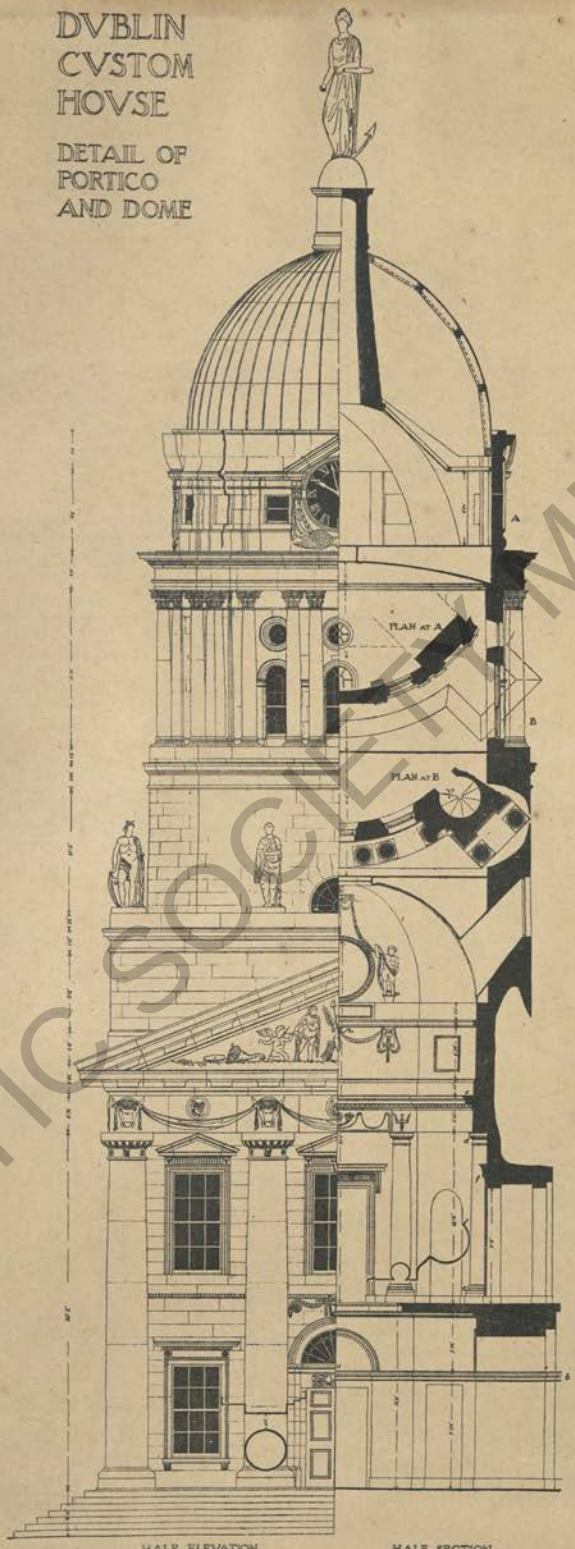
ASIATIC SOCIETY MUMBAI

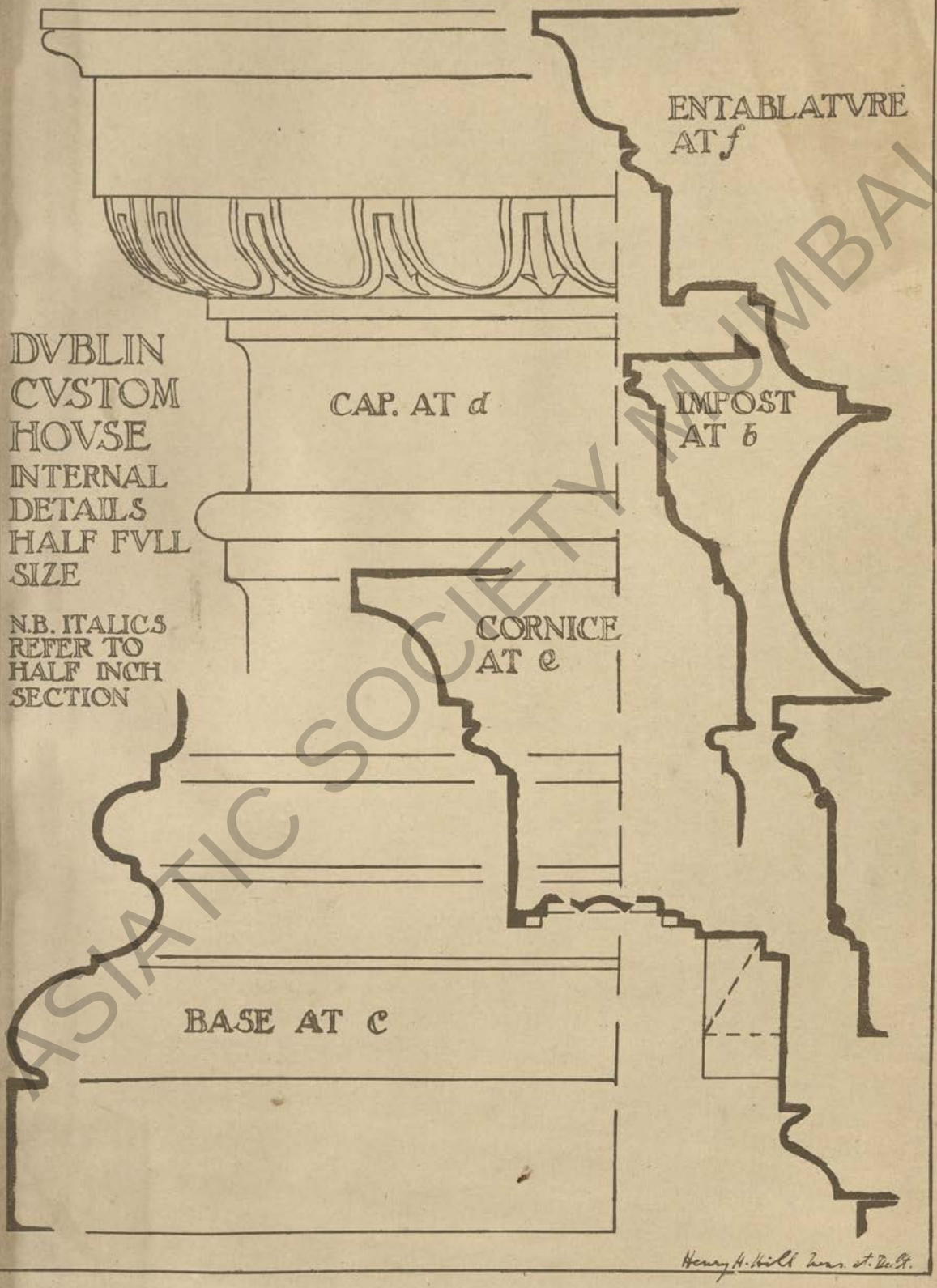
DVBLIN CVSTOM HOVSE

DETAIL OF PORTICO AND DOME



ASIATIC SOCIETY MUMBAI

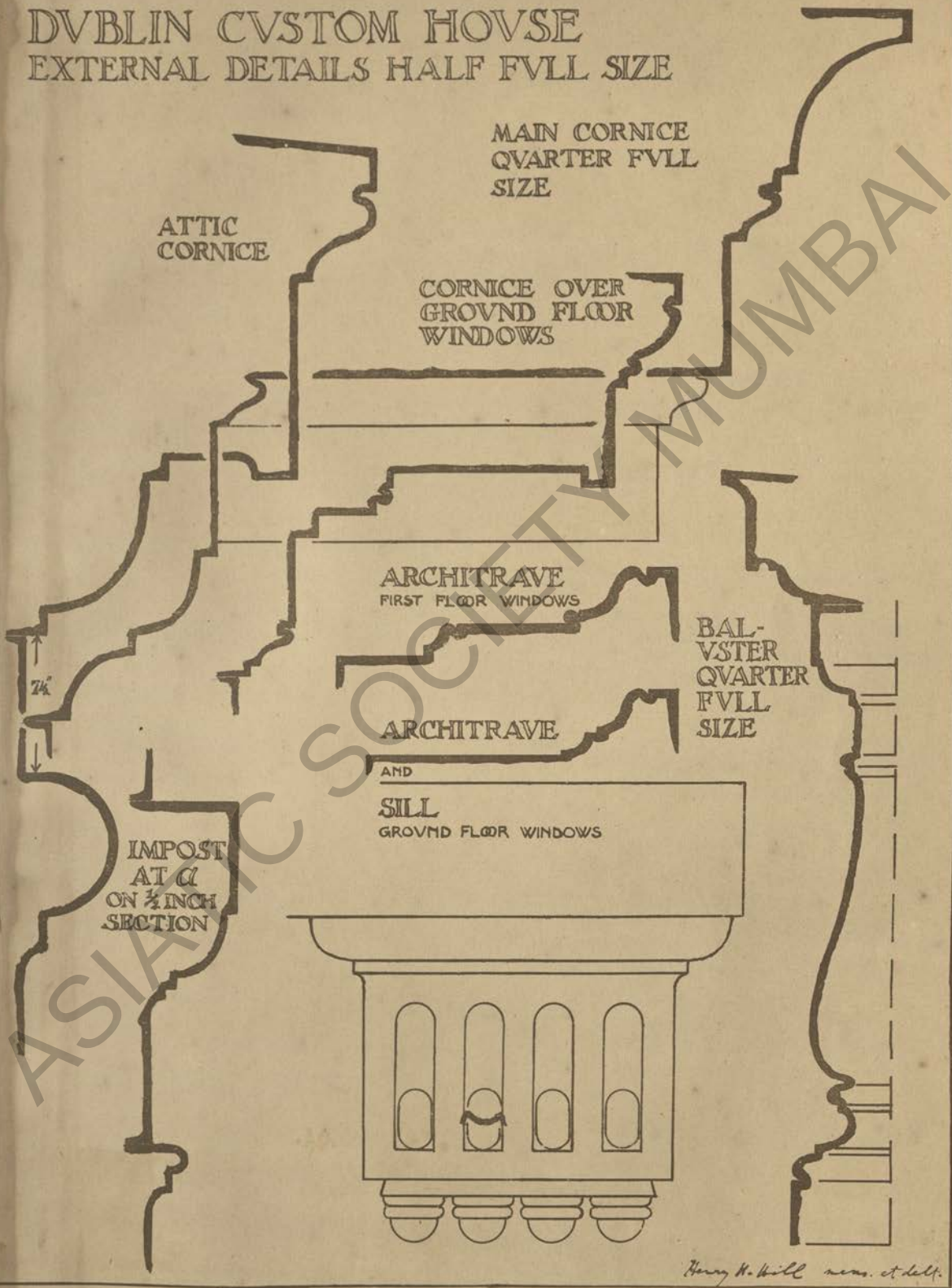
ASIATIC SOCIETY MUMBAI



ASIATIC SOCIETY MUMBAI

ASIATIC SOCIETY MUMBAI

DVBLIN CVSTOM HOVSE
EXTERNAL DETAILS HALF FVLL SIZE



Henry H. Hill mens. et delt.

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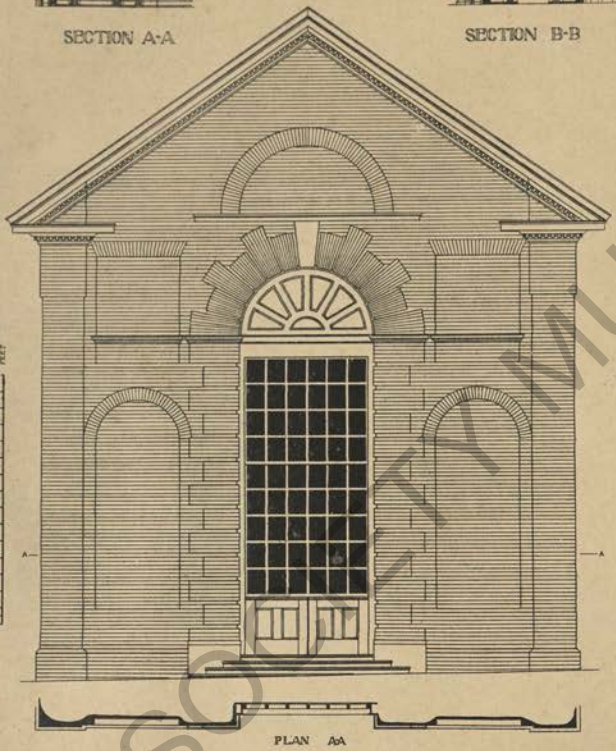
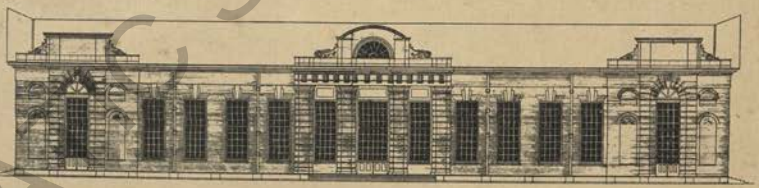
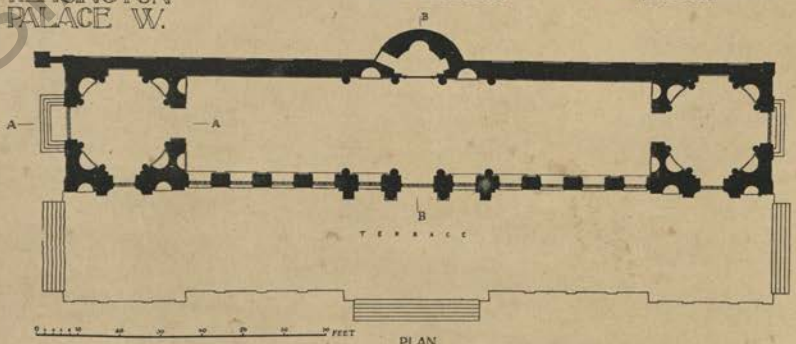
ASIATIC SOCIETY MUMBAI







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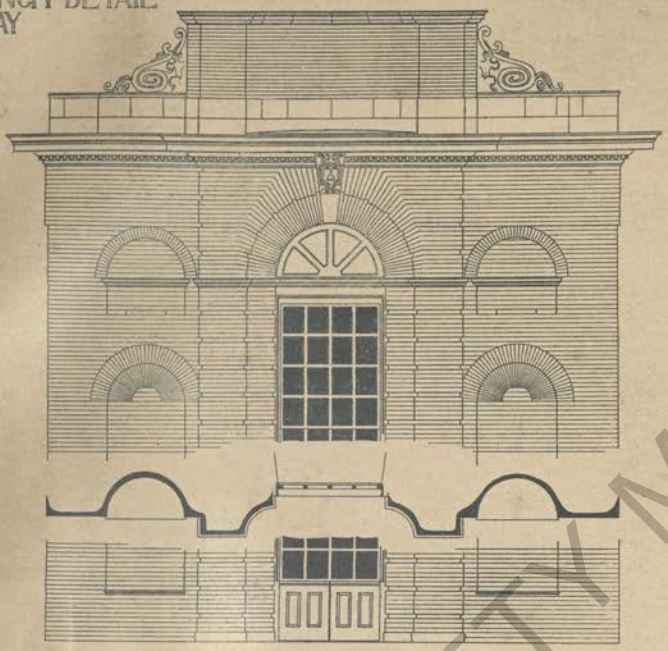
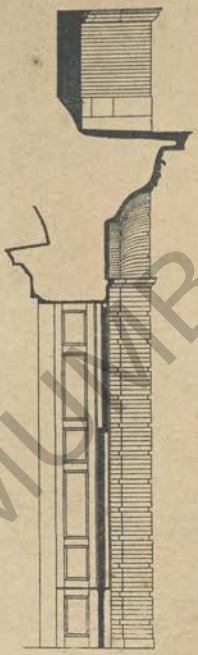
THE ORANGERY
KENSINGTON PALACE
HALF INCH DETAIL
END BAY



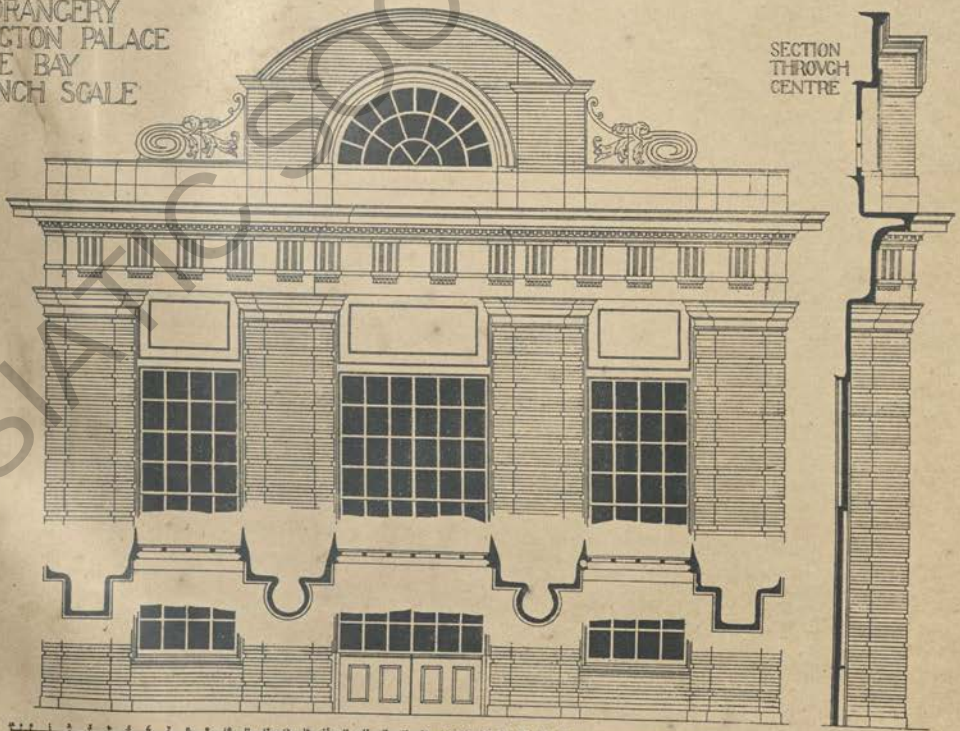
ELEVATION



SECTION

THE ORANGERY
KENSINGTON PALACE
CENTRE BAY
HALF INCH SCALE

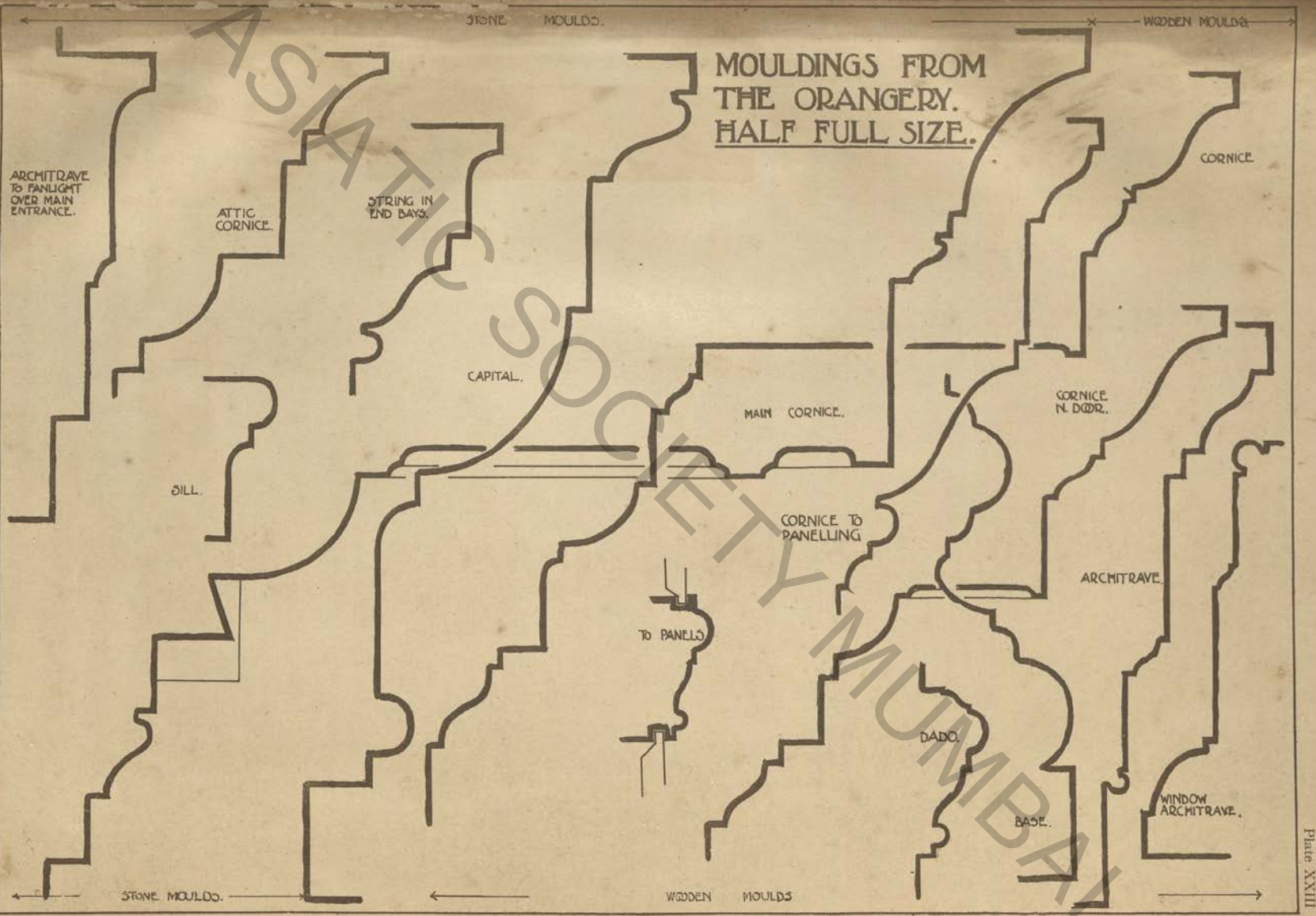
SECTION
THROUGH
CENTRE



FEET.

HAROLD THURNTON MENS ET DEL

ASHER & SOCIETY MUMBAI



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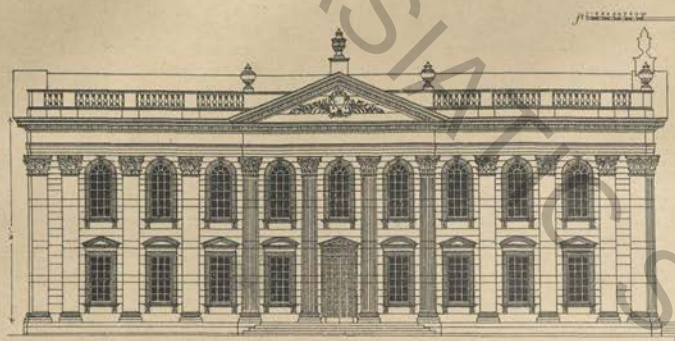
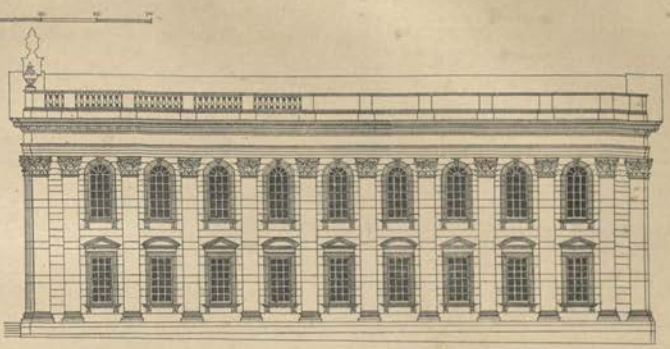
THE SENATE HOUSE, CAMBRIDGE.

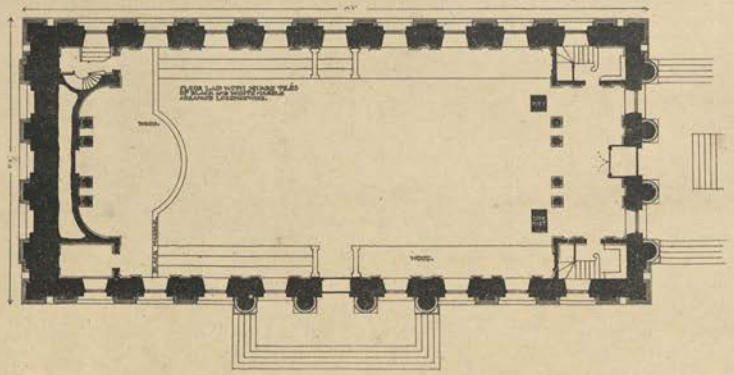
SCALE 8FT. TO 1IN.



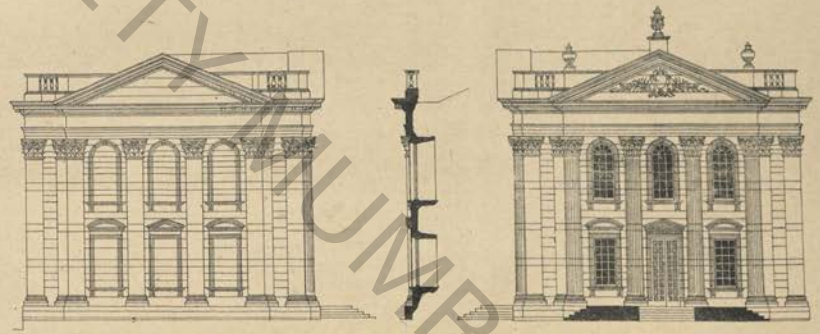
SOUTH ELEVATION.



NORTH ELEVATION.



GROUND PLAN.



WEST ELEVATION.

EAST ELEVATION.

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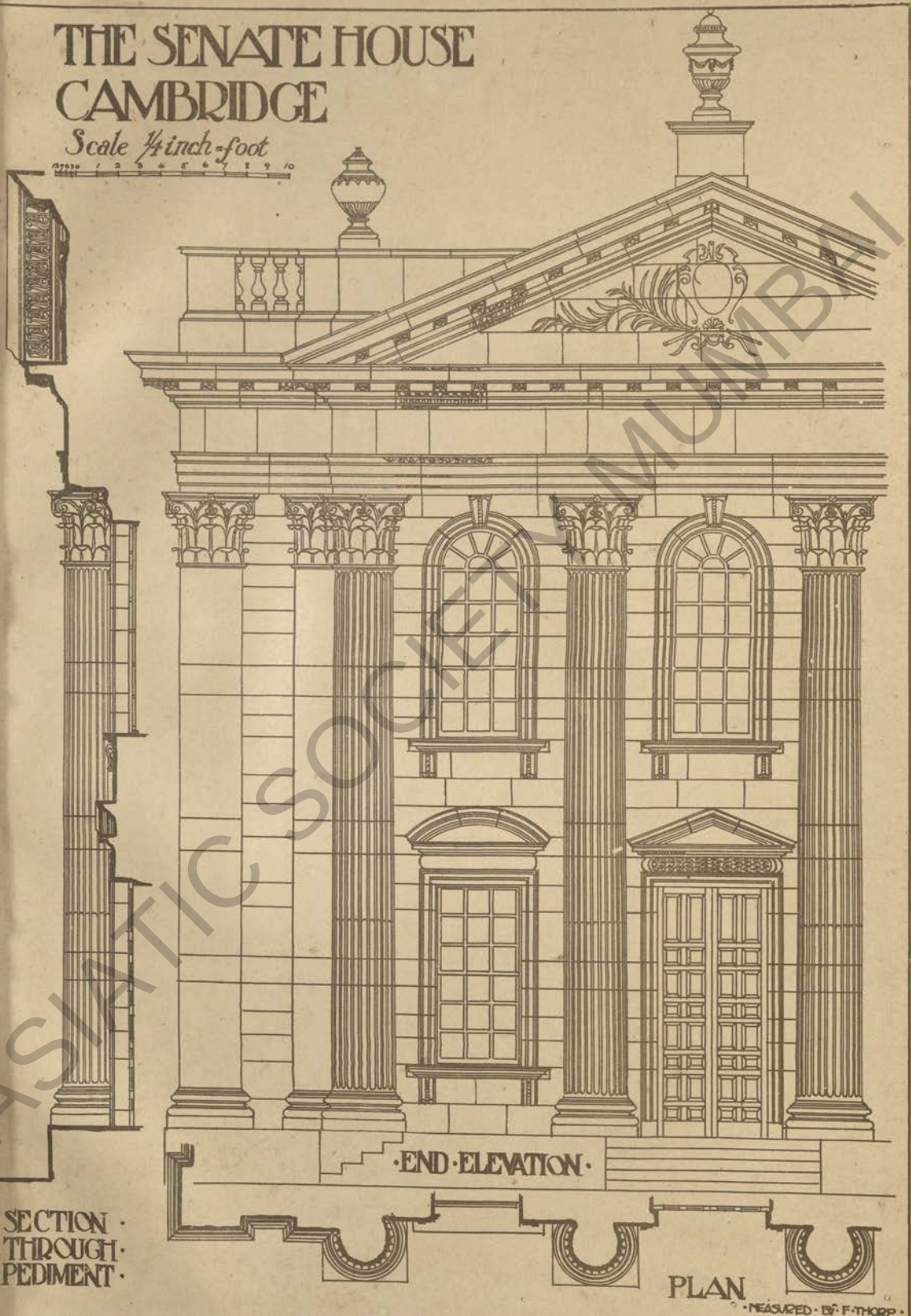
THE SENATE HOUSE CAMBRIDGE

Scale ¼ inch = foot



·END·ELEVATION·

·SECTION·
·THROUGH·
·PEDIMENT·

PLAN

·MEASURED·BY·F·THORP·
·DRAWN·BY·H·McG·WOOD·

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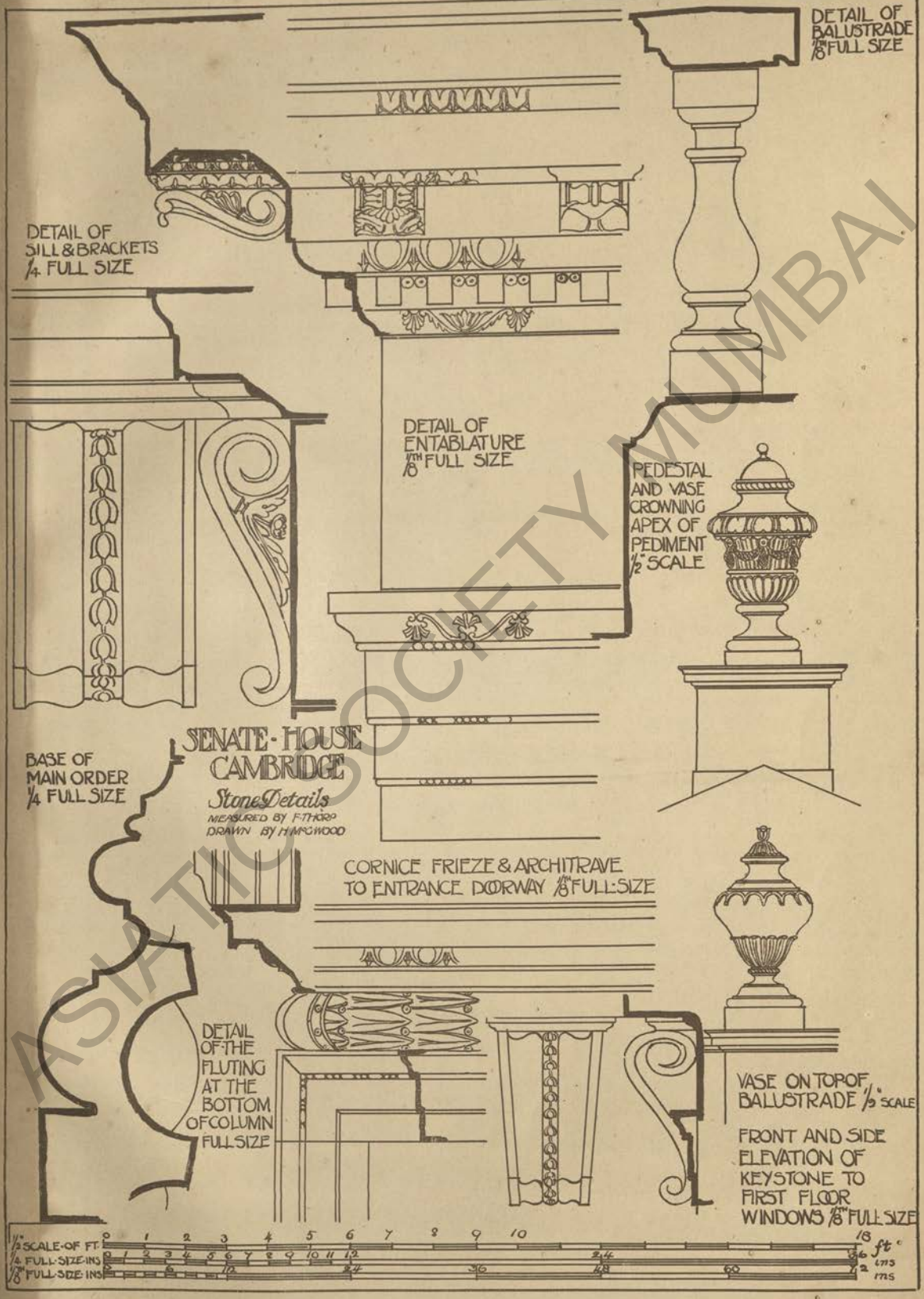
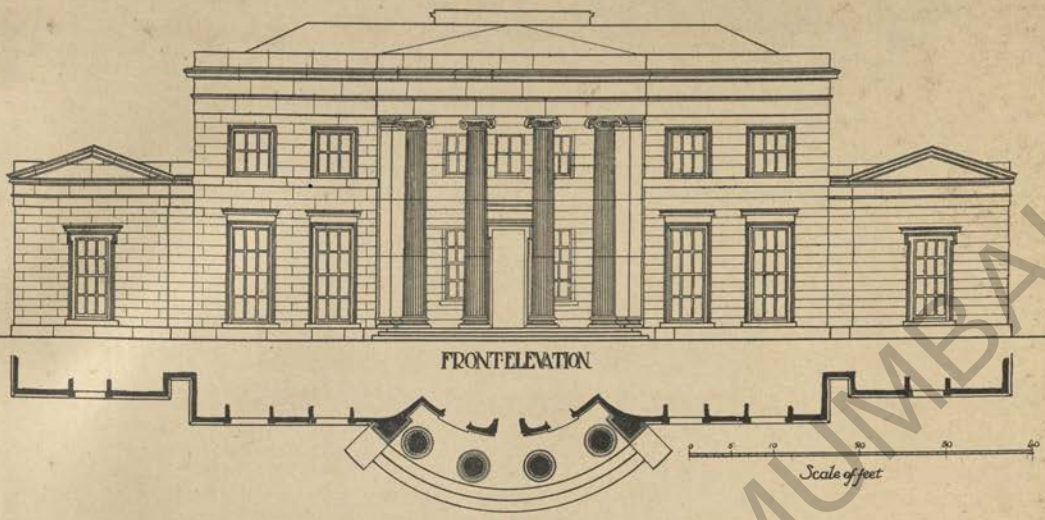

DETAIL OF BALUSTRADE 1/8TH FULL SIZE
DETAIL OF SILL & BRACKETS 1/4 FULL SIZE
DETAIL OF ENTABLATURE 1/8TH FULL SIZE
PEDESTAL AND VASE CROWNING APEX OF PEDIMENT 1/2" SCALE
BASE OF MAIN ORDER 1/4 FULL SIZE
SENATE-HOUSE CAMBRIDGE
Stone Details
MEASURED BY F.THORP
DRAWN BY H.MAGWOOD
CORNICE FRIEZE & ARCHITRAVE TO ENTRANCE DOORWAY 1/8TH FULL SIZE
DETAIL OF THE FLUTING AT THE BOTTOM OF COLUMN FULL SIZE
VASE ON TOP OF BALUSTRADE 1/2" SCALE
FRONT AND SIDE ELEVATION OF KEYSTONE TO FIRST FLOOR WINDOWS 1/8TH FULL SIZE
1/2" SCALE OF FT
1/4 FULL SIZE INS
1/8TH FULL SIZE INS
ft
ins

ASIATIC SOCIETY MUMBAI



FRONT ELEVATION

Scale of feet

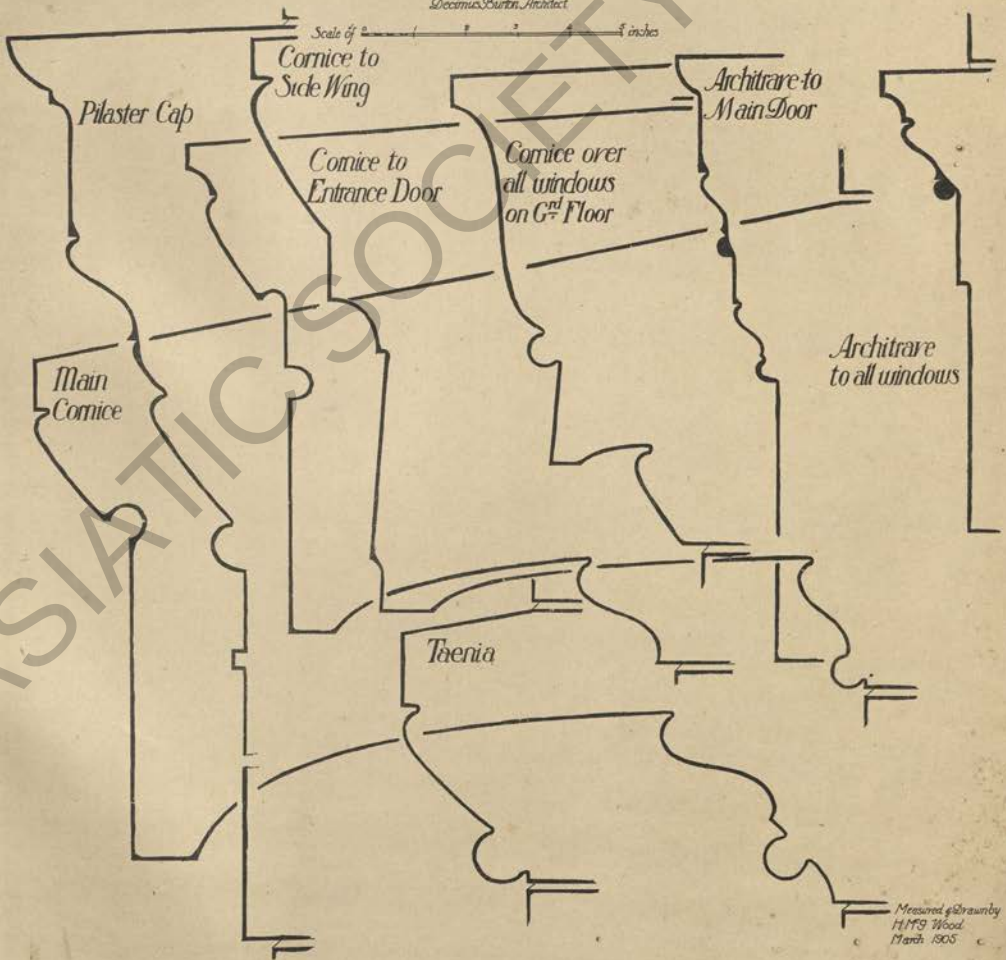
PLAN

HOUSE OF PROVIDENCE · DINGLE LANE

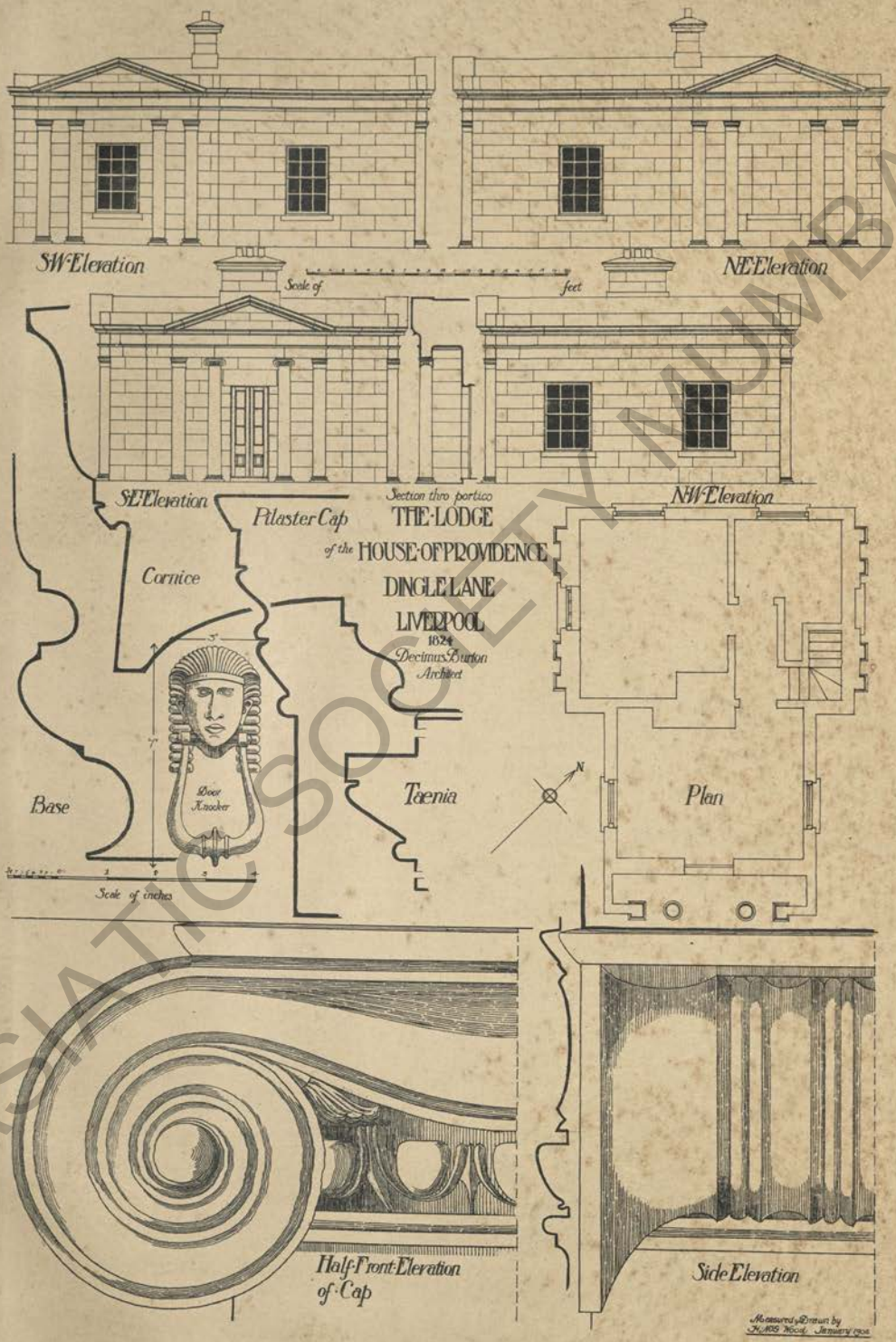
LIVERPOOL

1824

Decimus Burton Architect



ASIATIC SOCIETY MUMBAI



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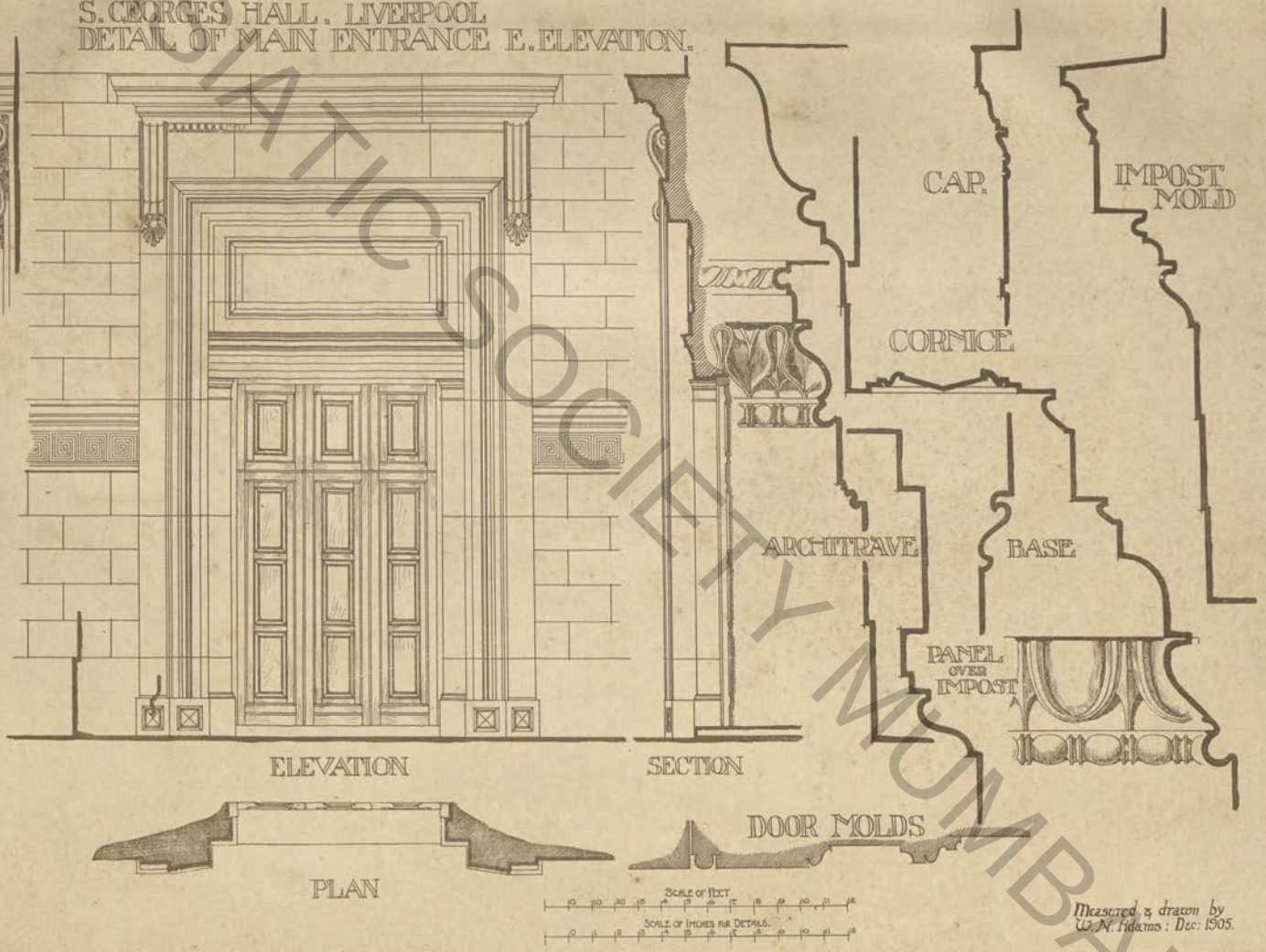
S. GEORGES HALL. LIVERPOOL
DETAIL OF MAIN ENTRANCE E. ELEVATION.



Measured & drawn by
W. N. Adams : Dec: 1905.

Plate XXIX

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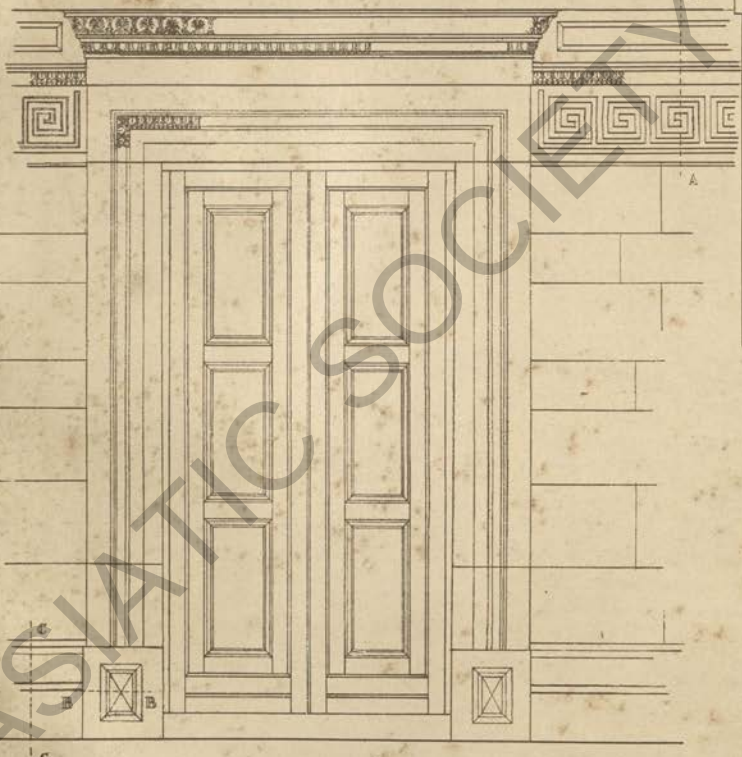

SCALE OF FEET.

Door from
S·GEORGES HALL
LIVERPOOL

MEASURED & DRAWN
BY
MARTIN RAVENSCROFT

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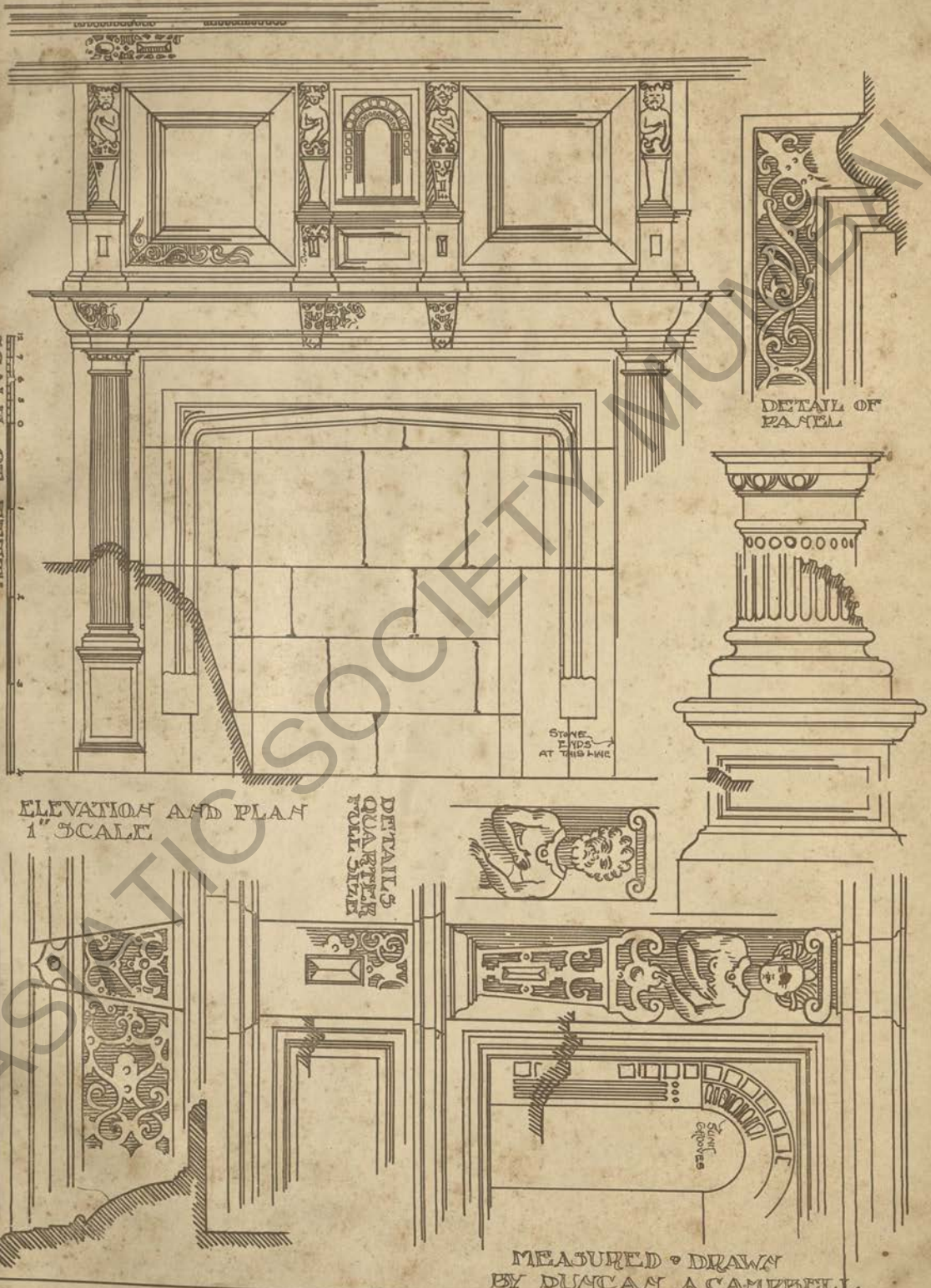
HALL: I'TH: WOOD MUSEUM: BOLTON:
JACOBEAN FIREPLACE: BUNTINGFORD: HERTS:



MEASURED & DRAWN
BY DUNCAN A CAMPBELL

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